

The ART DIGEST

Publication
and Editorial Offices
Hopewell, N. J.PERIODICAL ROOM
GENERAL LIBRARY
UNIV. OF MICH.A COMPENDIUM OF THE ART NEWS AND
OPINION OF THE WORLDEuropean Editor
H. S. CIOLKOWSKI
26, rue Jacob, Paris

Volume II

Hopewell, New Jersey, Mid-January, 1928

Number 8

From Old England



"God the Father."

The Boston Museum has acquired an important example of early English sculpture, a polychromed alabaster figure, thirty-eight inches high, of "God the Father," carved in the early years of the fifteenth century. Remarkably well preserved, it belongs to a phase of English art not many pieces of which have survived. Cromwell and his stern puritans—the Anglo-Saxon "prohibitors" of their time—destroyed every such image that was not concealed by some loyal follower of the English church or some Catholic.

The work is carved in crystalline white English alabaster of a silky texture, which differs from the transparent type with a network of fine brown lines used by the Flemish carvers of the sixteenth century. The theme is God the Father holding the crucified figure of the Son between His

New York Sees Mexico's Revolutionary Art



"Father God," by José Clemente Orozco, as restored by the painter after a religious mob stoned it in the National Preparatory School, Mexico City.

EDITORIAL NOTE—THE ART DIGEST reluctantly presents the above reproduction to those of its readers who are likely to be shocked or grieved by its sacrilege, but it feels that it would not be fulfilling its function if it did not do so. It is the outstanding work in an exhibition held at the Art Center, sponsored by the Mexican Government and paid for by Rockefeller money, and it is by an artist signally honored by the Calles Administration. It is significant and informative of what is going on in Mexico in the clash between Christianity and Atheism, and the part that art is playing in that historic struggle by representing ideas pictorially to people who cannot read, —a strange revival of the uses to which art was put in the Middle Ages and a terrific contrast to the Medieval symbolic figure of "God the Father" reproduced on this page.

knees. The head of the cross probably once bore a dove, symbolizing the Holy Spirit and thus completing the Trinity. The nine figures above the cross probably represent the earthly hierarchy, while at either side of the image is a small figure, one a man and the other a woman, probably representing the donors, each holding a scroll on which the inscriptions have been obliterated.

Color is used in the image with pleasing restraint. The lips are red, and the hair and beard are indicated by brown pigment overlaid with gilt. The lining of the robe

[Continued on page 2]

As a kind of reaction to Lindbergh's ambassadorship of good will to Latin America comes the greatest exhibition of Mexican art ever shown in the United States. The display, which is to continue for at least two weeks, opened at the Art Center, New York, at the beginning of the third week in January.

It is not enough to say that Mexico has modernists and academicians. Mexico's artists are Mexican, and some are so vividly expressive as to take away the breath of the average beholder of their work. There is José Clemente Orozco, "the painter of the Revolution," who, in paint, out-Epsteins Epstein's sculpture, and out-Daumiers Daumier in caricature. He depicts a nude Madonna, fat and repulsive to those who like the Madonnas of the Italian Renaissance, holding a nude child to one side of her undraped lap. He portrays "Father God" as a bewhiskered monster gloating over the sufferings of a foolish supplicant humanity, and sending forth devils to inflict tortures. He shows prostitutes frankly offering their charms for a price, and then lambasts the bourgeoisie who will not accept his interpretation of life.

Those who say the Mexican government is Bolshevik have substantiation for their opinion in the fact that the present exhibition has been arranged under the auspices of the department of education, co-operating with the National University. The Rockefeller Foundation and Mrs. Frances Flynn Paine have joined with the Art Center

GREATEST CIRCULATION OF ANY ART JOURNAL IN THE WORLD

Six Times the Circulation of Any Other Weekly or Semi-Monthly American Art Periodical

in promoting the exhibition here, although probably no one named Rockefeller saw the pictures before they arrived. And Orozco was employed to do the murals on three floors of the National Preparatory School in Mexico City, where his work was stoned by religious mobs, who were driven out by governmental employes. Liberty itself is satirized by Orozco, who depicts it in the form of a tyrannical hag with chains, baiting a trap for fools.

Orozco is one of twenty-two painters in the show. Diego Rivera, who won a prize at the international show of pictures by artists of the Western Hemisphere in Los Angeles two years ago, and who is called the "ideological representative" of his country in art, has a group of canvases in the display. He did several floors of murals for the secretariat of the department of education in Mexico City, one of which is a Mexican jungle scene where an idol is worshipped by nude women.

And Jean Charlot, who wants to give the world "intimate glimpses of the human image of the Western continent," shows some strongly representative types. As his name indicates, he is of French ancestry, but he is mostly Mexican in blood, and his work is not more French than Gauguin's. He was staff artist of the Carnegie expedition to Chichen-Itza, where he copied Maya frescoes. And here are some of the other artists:

Francisco Goitia, realist; David Alfaro Siqueiros, who seeks to fit modern murals to a machine age; Carmen Fonserrada, painter of peasants; Carlos Merida, a Mayan, stylist, decorator, colorist; Maximo Pacheco, an untrained Indian boy who does murals and drawings with great facility and sensitiveness; Fermin Revueltas, who aims at pure decoration with mechanics; Manuel Rodriguez Lozano, portraitist, colorist; Julio Castellanos, with a similar viewpoint; Roberto Montenegro, decorator, stylist; Roberto Ruiz, similar to Montenegro, but younger; Abraham Angel, primitive, whose work is nearest to popular art; Paul Higgins, an American amalgamated with the Mexican school, who is an assistant to Rivera; Francisco de la Torre, academic portraitist of Indians; Joaquin Clausell, impressionist painter of landscapes; Gabriel Fernandez Ledezma, decorator, craftsman; Ramon Alva Guadarrama, academic, skillful; Victor Tesorero, painter of metal in the style of popular pictures; Rufino Tarnayo, colorist; Agustin Lazo, modernist with strong native feeling; Gonzalo Arguellas, academic portraitist of Indians, and landscapist.

There will also be shown Mexican popular paintings, which are anonymous, and are of the sort hung in churches as *ex-votos*. These are painted by professional artists unconnected with the Academy who are paid by persons wishing to give thanks to a divine agency for a miracle. This custom has continued in Mexico for 400 years.

The exhibition of paintings will be followed in April by a display of Mexican pottery and other applied arts under similar auspices. Apart from the organizations concerned the entire plan has been largely promoted by Anita Brenner, a Mexican Jewess, who is the author of "The Mexican Renaissance" and, in collaboration with Alfonso Pallaes, "Mexican Decorative Arts," soon to be published, and has contributed articles on the art of Mexico to American magazines.

The Anderson Galleries will show Orozco's work in April, and another evidence of

The ART DIGEST

is issued in two editions—

THE NATIONAL EDITION,
printed on thin paper, durable and
easily folded, at \$2.00 per year.

THE COLLECTORS' DE LUXE
EDITION, printed on heavy paper
of the finest quality, and mailed
without folding; \$5.00 per year.

the growing interest in things Mexican is that the Roxy Theatre will soon produce the Aztec ballet of Carlos Chavez. The Weyhe Gallery is now exhibiting the work of Rivera.

Orozco has come to visit and study New York. He says: "I am interested in painting the spirit of American achievements, not in portraying skyscrapers as such but using their monumental quality as symbolical. My pictures expressing the Revolution in Mexico have completed my reaction to it, and now I expect to paint other subjects."

From Old England

[Concluded from page 1]

is a deep rich red. The ground is dotted with small flowers having white petals and red centers. The green paint representing grass proved perishable, and only faint traces remain.

An Exposition in 1932

If plans go through for a great international exposition in New York in 1932 commemorating the two hundredth anniversary of George Washington's birth, the construction cost of which is to be \$100,000,000, the painters, sculptors and architects of America will be in for a windfall. Besides the main pavilions of the national government, there would be pavilions for each state and for forty-six foreign nations, and each of these will have to be designed and decorated.

It is proposed to construct the exposition on a tract now known as Marine Park, lying at the extreme south end of Flatlands, Jamaica Bay. An imposing committee has been named in Washington.

The art world will be intensely interested in the naming of the persons who will determine the artistic trend of the exposition, for upon this personnel will depend whether the architecture will be conventional or whether it will reflect the new note, and as to whether the mural decorations and sculpture will be strictly Academic or not.

Brush's Son Has Exhibit

Jerome Brush, son of George de Forest Brush, has held an exhibition of drawings at the Copley Gallery in Boston, whose workmanship, the *Transcript* says, "is extremely sensitive and personal, giving the impression of an artist of potential powers."

"The drawings are subtle delineations, inclined at times to exquisiteness and essentially artistic. Sometimes the studies of ladies are touched with color which tends to accentuate their rare fragility, and again there are others practically painted in black crayon."

Leaves Milwaukee Post

Walter L. Goypel has resigned as business manager and secretary of the Milwaukee Art Institute, to enter the commercial field. Marion Burnham, secretary of membership, has been appointed acting secretary.

Not a Vermeer?

Two English art critics, P. G. Konody and R. R. Tatlock, in writings just published have declared that "The Lute Player" by Vermeer of Delft in the Johnson collection of Philadelphia is a copy of the picture of the same subject in the great collection which Lord Iveagh bequeathed to the British nation. The subject became pertinent through the fact that a part of the Iveagh collection is now being shown in London as an adjunct of the Winter Exhibition of the Royal Academy, and the question was raised of the similarity of the two pictures.

"The Lute Player" shows a young woman seated in the foreground of a room playing a guitar. The Iveagh work is valued at \$300,000.

Mr. Konody said: "The quick, nervous and vital touch of the artist doing original work is shown throughout the picture in Lord Iveagh's collection. Compared with it, such reproductions as I have seen of the Philadelphia painting show hesitant, dead and heavy brush work, obviously that of a painstaking copyist. . . . Then, too, there is comparative emptiness of expression in the copyist's painting, while Vermeer's subject shows an exquisite play of light and shade, done so subtly that the living being stands forth."

Mr. Tatlock wrote in the *Burlington Magazine*: "No one will, I believe, dispute the attribution of the Iveagh picture to Vermeer, and it seems to me quite clear if that is admitted there is no case for the Johnson one. The same artist did not paint both. The author of the Johnson one, unfortunately, I cannot name, but I should say that he belonged to the next generation."

The Japanese Academy

The annual exhibition of the Imperial Academy in Tokio reveals, according to the correspondent of the *Christian Science Monitor*, that Japanese artists are still in the welter of Occidental imitation. "Steady progress in the mastering of western painting is shown," says the writer, "although the road to be traversed is still a long one. The Japanese paintings are good, but on the whole a little below the average of previous years."

"Japanese art is itself so lovely that the foreigner regrets seeing the artist of Japan seek to paint in the western style. Regrets are useless, however, for thousands of them are doing so. Where they have had good training abroad, they are fully on a level with the European or the American painter, but the vast bulk of them have never been outside of Japan and have had no western training whatever. Perhaps when their handicaps are considered it is surprising that the work is not still worse, but it is difficult to understand why native Japanese taste, which is excellent, ceases to function when it comes to the things of the West. . . .

"It is in that half of the building given over to Japanese paintings on silk that chief pleasure and enjoyment are to be found."

Gift Changes a Museum's Name

The name of the Green Bay (Wis.) Public Museum, recently completed, has been changed to the Neville Public Museum in compliance with conditions attached to the gift of \$50,000 by Mr. and Mrs. George Grant Mason of New York. The institution's new name is in honor of Mr. and Mrs. Courtney Neville of Green Bay, Wis., parents of Mrs. Mason.

Michigan Yeast

The Detroit critics gave the annual exhibition by Michigan artists at the Art Institute a terrible roasting, and, perhaps as a result, the attendance has been record breaking.

"Michigan harvested a bumper art crop this year, but a large percentage of it proved to be culls," wrote Florence Davies in the *News*, while Ralph Holmes in the *Times* referred to the "inclusion of immature daubs by youngsters and incompetent work by others," and was of the opinion that Messrs. Halpert, Pitts and Trebilcock, comprising the jury, "certainly have a lot to explain." He asserted that at least twenty pictures were "utterly worthless from any point of view."

More than 800 works were sent in, 200 more than ever before, and of these the jury selected about 250 paintings, drawings and etchings and 25 pieces of sculpture. Clyde H. Burroughs of the museum grouped the extremists at either end of the big Hall of Modern Exhibitions and placed the conservative works on the center walls.

A lot of artists flared up and said the jury gave the Modernists the best of it. Ivan Swift, who is not a Modernist, writes to THE ART DIGEST that the exhibition is "broad and snappy."

The Michigan show has always been under the aegis of the Scarab Club, but that institution, since the opening of this exhibition, has announced that henceforth it yields its control to the Art Institute and will be glad to co-operate with all other organizations to make it successful.

"That would appear to be a noble gesture," writes Florence Davies. "But after contemplating the present show, one can't bring himself to believe that it cost them any mental anguish. After all there doesn't seem to be such a lot to give up. The show looks a little thin. What the thing seems to lack is not so much size as importance. How to gain that quality is the question."

Diagnosing the situation, Miss Davies asserts that the difficulty "lies not so much with the painters nor the jury as with the times. It is the times that are out of joint." She adds:

"Twenty years ago, even ten years ago, however far the modern manner of painting had advanced in certain restricted groups, it had not become general. The jury system therefore worked well. But in this day of change, there is not a new and an old way of painting, but many ways, each one, insofar as it, has anything definite and honest to offer, legitimate."

The wide divergence among Modernists is illustrated by the critic with two examples:

"The study of the rubber plant by the window, by Gordon Hake, which wins first prize, is an excellent example of what the Germans call the new objectivity, a picture with an evident seeking after intense reality, objective, exact, clearly patterned, architectural, bristling with a strong structural quality, geometric, scientific, modern. This, says Wilenski in his recent book on modern art, is the essence of modern painting."

"A little to the right is Jay Boorsma's Javanese dancer, essentially an emotional experience, concerned not with structure, pattern or rigid reality, but with the emotional quality of the color and the play of line. Both are good, because both pictures are excellent performances of their kind."

"If that is true, why has not some other painter who wants to give us a transcript of nature as he sees it just as good a right to

Metropolitan Acquires American Masterpiece



"Portrait of Señora Gomez D'Arza," by Thomas Eakins.

The Metropolitan Museum of Art has just acquired "Portrait of Señora Gomez d'Arza," by Thomas Eakins. This picture, bought from the Babcock Galleries of New York, is one of the supreme achievements of American art. Eakins belonged to the era when to be like the old masters meant to be sincere, and seldom has an old master achieved what Thomas Eakins did in "Señora d'Arza."

"It is a powerful rendering," says the *Bulletin*, "of a sad, rather plain woman, with straight black hair, heavy eyebrows, and a long face. She shows the effect of tragic experiences in her early life, which make her look older than her thirty years. She

holds our attention by the force of her character. Mrs. Eakins tells us that the portrait was painted in 1901 when the sitter's husband, Enrico Gomez d'Arza, was impresario of the Italian Theatre in Philadelphia. She acted with her husband and taught young actors, taking care of two small children as well."

With all this in mind, readers of THE ART DIGEST may look upon this reproduction, think of Hals, of Reynolds, of Titian, of Velasquez, and then consider Thomas Eakins of Philadelphia, who lived in an age when to paint like the old masters was not affectation.

do that thing, provided only that he gives us an excellent performance of the kind?

"Obviously he has. But the trouble with a large general exhibition is that no one jury may reasonably be asked to sense so many varying purposes and hold so many standards of excellence in solution in their minds, using them to measure with, without a trace of personal preference."

The prize winners besides Mr. Hake were: Jean Paul Slusser for "People's Houses," Victor V. Slocum for a sculptured portrait, Armin Seiffert for "Figures in Composition," Phil Sawyer for his "Portrait of Norman Conger," Charles A. Barker for "Excavations," Roger P. Davis for "Senora D."

Detroit Society's Election

The Detroit Society of Arts and Crafts has elected G. D. Pope president and H. J. Maxwell Grylls vice president.

World's Largest Statue

The Italian sculptor, Carlo Fontana, has planned a gigantic memorial to Shelley in the form of a statue that will be placed at the entrance of the enlarged port of Carrara and serve as a lighthouse. The statue will be the largest memorial of its kind in the world, being forty metres higher than the Statue of Liberty in New York harbor.

Fontana is the sculptor of the two great quadrigae representing Liberty and Unity of the Victor Emmanuel monument in Rome, which has been under construction 20 years.

Gives Museum a Kensett

Guy P. Turnbull has presented to the Detroit Art Institute a large landscape showing a forest interior and waterfall by John F. Kensett, one of the leaders of the Hudson River School. It was painted in 1852.

THE ART DIGEST

Semi-monthly, October to May, inclusive; monthly,
June, July, August and September

Publication and Editorial Offices
HOPEWELL, NEW JERSEY

EUROPEAN OFFICE

26, rue Jacob : : : Paris, France

Published by THE ART DIGEST, Inc.; Peyton Boswell, President; Helen Boswell, Secretary; Marcia Boswell, Treasurer.

Entered as second-class matter December 17, 1926,
at the post office at Hopewell, New Jersey, under
the act of March 3, 1879.

Subscription Rates, NATIONAL EDITION

UNITED STATES \$2.00
CANADA \$2.20
FOREIGN \$2.40
Single Copies 15 Cents

Subscription Rates, DE LUXE EDITION

U. S. \$5.00 FOREIGN \$5.40

Editor-in-Chief.....PEYTON BOSWELL
Associate Editor.....WILLIAM SALISBURY
European Editor.....H. S. CIOLKOWSKI

America and Great Britain.....Peyton Boswell
France and Germany.....Winthrop Hamlin
Latin Countries.....Josephine E. Joy
The Near East.....Sotirios S. Lontos

Vol. II. — Mid-January, 1928 — No. 8

Appreciation

Hundreds of letters of congratulation have been received by THE ART DIGEST on account of its enlargement and improvement with the 1st January number, and it is deeply grateful.

It passes these compliments on to those of its loyal readers who, by their work in its behalf, have made its continued growth possible; and also to its advertisers, who, at a later date, became a factor in enabling the magazine to carry out its plans.

The next step in the development of THE ART DIGEST will take place next October, with the continued aid of its readers and advertisers.

From the Depths

What is probably the most romantic search for art that the experts have ever conducted is about to be begun in Italy, for the cable dispatches say that five Italian firms have signed a convention with Premier Mussolini to recover from the bottom of Lake Nemi, without cost to the nation, and as an act of "homage to Il Duce," the two pleasure craft of Imperial Rome which sank there in a storm.

Divers have determined that the barges, built by Caligula, are well preserved, and it is believed that they contain many rare works of art. According to contemporary accounts, the two floating palaces were filled with all sorts of art treasures, and were considered among the world's wonders. They sank without warning, one in 20 feet of water, the other in 30.

The firms undertaking the project will drain Lake Nemi into Lake Albano, which lies at a lower level, by means of powerful pumps that will eject the water through an ancient tunnel built during the Roman Republic. The preparatory work, to begin immediately, will take three months, while another month will be required to lower the lake to the level required. So in the late spring the world can expect an antiquarian

Oskar Gross Wins First Chicago Prize



"Children's Masquerade," by Oskar Gross.

The Chicago Galleries Association, which fills a role in Chicago similar to that of the Grand Central Art Galleries in New York, is now holding its fourth semi-annual exhibition by members, and \$8,000 in prizes have been awarded, with the first honor going to Oskar Gross, a Chicago artist who, though of the old school, has kept abreast of the times; born in Vienna in 1870, he studied at the Imperial Academy there and later in Munich and Paris.

The jury which awarded the twenty-six cash prizes was composed of two trustee members of the association, Paul Schulze and Mrs. Harvey A. Tyler, and three artist members, Adolph Heinze, Charles W. Dahlgreen and Karl A. Buehr.

A complete list of the prize winners is as follows: \$1,000 prize, "Children's Masquerade" by Oskar Gross; \$750 prize, "Sunny Sails," Carl C. Preussl; \$500 prize, "The Lace Veil," Anna L. Stacey; three \$400 prizes, "On the Mesa near Taos" by Oscar E. Berninghaus, "The Kingdom of the Winds" by F. C. Peyraud, "Bess and Jess" by Carl Krafft; five \$300 prizes, "Rylla" by

Matteo Sandona, "In the Great Smokies" by Rudolph F. Ingerle, "Old Winter—Slow and Chill" by Frank V. Dudley, "The Black Shawl" by Paul Trebilcock, "A Fairy Tale" by Helga H. Dean; four \$250 prizes, "The Port" by Irma R. Koen, "When the Leaves Begin to Turn" by Pauline Palmer, "Ad Finem Diei" by Edward T. Grigware, "Old Houses at Piombieres" by Frederic Tellander; ten \$200 prizes, "Barca de pesca" by Arthur Rider, "Junks and Sampans" by Florence White Williams, "The Great Smoky Mountains" by Clifton Wheeler, "Forest Solitude" by John A. Spelman, "Where Peace and Quiet Prevail" by Edward B. Butler, "Shadows" by Indiana Gyerson, "Sycamores, Santa Barbara," by Orrin A. White, "Afternoon in October" by Harry A. DeYoung, "A New England Pastoral" by John F. Stacey, "Twilight Over Swamp-land" by Felix Russman; \$50 prize, Viola Norman for a small sculpture group.

The careful reader will note in this list the name of Edward B. Butler, millionaire and head of the famous firm of Butler Brothers.

sensation comparable to the finding of the tomb of Tutankhamen.

The two ancient craft have been known as the "Ships of Tiberius," but historians assert that Caligula built them for his pleasure.

Unearth Roman Palace

Dispatches from Rome tell of the discovery during excavations at Herculaneum of a luxurious Roman palace between 50 and 60 feet high. The work of clearing the facade is proceeding, but before the entire palace can be unearthed it will be necessary to demolish a modern villa which has been built over it.

The palace is expected to contain many works of art, and possibly a library.

Send Exhibits by Air

A great exhibition of book-plates was planned at Lisbon, the first ever held in Portugal, and because they were a bit late in gathering together their exhibits Czechoslovakia and Austria sent theirs by airplane and they arrived in time for the opening.

The display, which is both contemporary and historical, is being much written about in the continental press.

Epstein on "Honor Roll"

When *The Nation* printed its "Honor Roll for 1927" there was one entry of the thirty-three that concerned the art world: "Jacob Epstein, for the strange beauty of his creations."

Woolaston, Who Brought Hogarth's Technique to the Colonies



"Joseph Allen," by John Woolaston. Type of luxury loving Southern aristocrat before the Revolution.



"Mrs. Joseph Allen," by John Woolaston.

Because he had heard that wealthy American colonists would pay good prices to have their portraits painted, John Woolaston, English painter and follower of William Hogarth, crossed the ocean about the year 1750. He was right. The great landowners of the South were wealthy (the estate to which George Washington succeeded was worth \$1,000,000) and he found eager clients who kept him busy for seventeen years, or until 1767.

The Detroit Art Institute has just received from Mr. D. M. Perry, Jr., president

of its Founders' Society, two typical Woolaston portraits, those of Joseph Allen and his wife of Clairmont, Va. In them you see depicted characteristics of the shrewd but cultured and pleasure loving Southern aristocracy that a few years later were to join the merchant princes of Philadelphia, New York and New England in establishing a new nation. Joseph Allen, if one may read his character from his portrait, was a man who delighted in showing hospitality to his peers, whose gaming tables, imported from England, were works of art, who kept a good cellar and who rejoiced that Virginia

even in those days could produce a fair grade of Scuppernong. And Mrs. Allen delighted to preside over the festivities.

Of chief interest to the art world, however, is the fact that John Woolaston was a disciple of the pure English tradition of Hogarth, before it was Italianized by Reynolds. The two works herewith reproduced are worthy of the National Gallery, where in fact hangs the painter's "Portrait of Whitefield, Preaching." When in America he was patronized by the Washington family, and painted a portrait of George Washington's mother.

The Geneva Mess

The League of Nations has got itself into a terrible mess over the designs for its headquarters at Geneva. It has made an award, but the award not only has a string to it, but it is attached to a network of strings, for whereas the prize has been given to the plan prepared by M. Nenot of Paris and M. Flegenhimer of Geneva, it is specified that these architects, in making the final design, must co-operate with other competitors, particularly with Signor Broggi, of Rome, whose ideas are diametrically opposite. The winning design is a hodge-podge, and the ultimate design may fare worse.

The mess has resulted because the League gave the architects an impossible problem—to construct a building that would "symbolize in style and outline the pacific ideals of the twentieth century."

The crux of the matter is expressed by the London *Times* in a leading article which asserts that "it is not the business of the artist to formulate anything but his own design, and it is doubtful if any great architecture was ever designed except to a ground-plan already accepted by the community. The 'inspiration' of our Gothic cathedrals came, not from the architects, but through them from the community at large,

and it was very much less a matter of simple faith in the individual than of practical assent by the community to a completely formulated dogma and ritual. It cannot be too often repeated that buildings are built from the ground up, embodying ideas which have already left their traces in the groundwork of society, and not precipitated out of the air.

"It is the first time that architects have been called upon to design an international building. No doubt the importance of nationality in art can be exaggerated, but it is a matter of history that all the great architecture of the past is strongly national, conditioned by the unconscious influences of race, tradition, climate, soil, landscape, and materials."

The *Times* says the winning design has "first of all a great diversity of treatment, due no doubt, as the jury suggested, 'to the transitional phase through which architecture is passing.'" It praises Signor Broggi's conception as "by far the most compact, symmetrical and practically convenient."

The art world would shudder if the League of Nations undertook to select a style of painting to typify the twentieth century out of the welter of conservatism and seventeen different varieties of modernism. And many will be inclined to ask, "Why pick on architecture?"

Every Picture Sold

A memorial exhibition of sixty paintings by Walter Sargent, late head of the department of art at the University of Chicago, was held at Noyes Hall, at the University. Every one of the works was sold. The attendance was so large, and so forcefully demonstrated the wide range of Prof. Sargent's influence as a teacher and painter, that it is expected a great impetus will be given to his project for an adequate art building on the university's quadrangles.

A volume on the life and work of Prof. Sargent is being prepared by a committee guided by Edward F. Rothchild.

Hamilton Hamilton Dead

Hamilton Hamilton, A. N. A., once a widely known American landscape painter and in his youth a protegee of John Ruskin, died at Norwalk, Conn., at the age of 80. He was dean of and one of the pioneers in the founding of the Silvermine, Conn., colony of artists. He was self-taught and specialized in genre and landscape. Born in Oxford, England, his parents moved to America when he was a child. His daughters, Helen and Marguerite Hamilton, are painters.

Nebraska Sets a New Style in Capitols



Nebraska State Capitol. Bertram G. Goodhue, Architect.

Readers of *THE ART DIGEST* know that Nebraska in planning her new state capitol has escaped from the conventional "state house" which afflicts the nation, the domed building modeled after the capitol in Washington which in its turn sprang from the revival of Grecian and Roman architecture which came with the classic renaissance of the French Revolution—the movement that brought David in painting and the Empire style in furniture.

The late Bertram Goodhue designed Nebraska's new capitol and in its decoration he had the aid of Augustus Vincent Tack, mural painter, and Lee Lawrie, sculptor. The structure, begun in 1922, will not be completed until 1931. The commonwealth is paying as it builds, and the cost will not exceed \$9,000,000. The building materials of Greece and Rome have been disregarded, and the capitol is being made of modern steel and concrete; and its architectural design belongs to the new era.

The American Magazine of Art devotes the three leading articles in its January number to the project—one to the capitol itself, one to Mr. Tack's decorations and another to Mr. Lawrie's sculptures. The following description is taken from a brochure written by J. Morris Jones and issued by the Nebraska State Capitol Commission:

"Rising with simple, yet proud dignity from the level plain, the Nebraska capitol depends upon the harmony of vertical and horizontal lines and planes, upon mass and symmetry, and upon the interplay of light and shadow, rather than upon ornamentation for its grace and beauty. Simplicity is the keynote of the structural design, which marks it as a daring and effective departure from the conventional state capitol design.

The architect has conceived something that is distinctly American. "The new capitol symbolizes the inherent power of the State of Nebraska and the purpose of its citizens. The base, in the form of a rectangle 437 feet square and two stories high, typifies the widespread, fertile Nebraska plains. The central tower, serving as the chief architectural feature of the

building and rising triumphantly to a height of 400 feet, expresses the aspirations and ideals of the citizens, reaching upward to the highest and noblest in civilization. The vertical lines of the tower with its semi-classical dome harmonize with the more lofty dome formed by the skies, which seem to descend and touch the prairie land on every side. The capitol forms a monument not only of the outdoor life of an agricultural state, but also of the aspiration of a pioneer community which broke its material sods in order to sow its more splendid cultural future."

"The decoration on the walls is simple and always an integral part of the structure, the sculptor regarding his work as a branch grafted on to the main architectural trunk. In this way spiritual values have been blended into the walls as the masons have put them together. Both image and wall contribute to one central theme. This plastic architecture has given a genuineness of value and meaning that has entered into the whole building. Meaningless ornament and pedestal settings for statues have been done away with through close co-ordination between architect and sculptor."

Those who are interested in the problems solved by Mr. Tack, the painter, and Mr. Lawrie, the sculptor, should obtain a copy of the January number of *The American Magazine of Art*.

Dykaar's "Coolidge" Shown

Moses W. Dykaar, New York sculptor, who was self-taught and never had a master, won the competition for the bust of President Coolidge bought for the Senate Gallery in the Capitol at Washington by act of Congress, and the completed marble has just been shown at the National Republican Club, New York. Mr. Dykaar has also made a bust of Mrs. Coolidge, which is now in her possession.

The sculptor, who is 40 years old, came to America as an immigrant peasant from Russia.

Two Centenaries

W. M. Ivins, Jr., curator of prints at the Metropolitan Museum of Art, New York, points out that in the year 1928 fall the 100th anniversary of the death of Goya and the 400th anniversary of the death of Dürer, and that, oddly enough, each of them produced in the 98th year of his first century his greatest masterpiece, his most personal and revolutionary set of designs—in Dürer's case the *Apocalypse*, in Goya's the *Caprichos*, each of which, Mr. Ivins says, marked the beginning of a fight for a new order of ideas.

"Each of our two artists," he asserts, "represents the break from a period of reason into a period of experimentation, in which so-called hard facts became of more importance than any amount of reasonability or clever dialectic. During the Middle Ages, thinkers reasoned with logic and dialectic from philosophical postulates, and facts that could not be brought into line were rather easily ignored. During the eighteenth century, people reasoned with common sense from general feelings, and facts which could not be brought into line were reproof and dismissed."

"Just as the Gothicism of the Middle Ages encroaches upon the Renaissance, so the rationalism of the eighteenth century runs over into the so different romanticism and realism of the nineteenth century. Thus, unlike as they were, our artists had one incredible experience in common, that of living out of one prevailing frame of mind into another that was utterly different from that which had preceded it, and of having had the genius to be possibly the most important man in each of two seemingly irreconcilable periods."

"The temperaments and the habitual interests of these two men were madly divergent. Dürer's most exciting physical adventure was going to look at a stranded whale. Goya was the best matador of his time."

Woman Architect Wins

With a design described as "a bold and splendid conception," having the simple and substantial look of the early English architecture that descended from the castle, Miss Elisabeth Scott, 27-year-old English architect, was awarded the prize in the competition for the \$750,000 Shakespeare Memorial Theatre to be erected at Stratford on the banks of the Avon.

The theatre, to whose building and endowment Americans already have contributed \$700,000, will be erected in the midst of an immense formal garden. Approach will be through a grove of old trees. It probably will be constructed of cream-colored brick and natural stone.

Indianapolis' Annual Show

The John Herron Art Institute, Indianapolis, is holding its forty-third annual exhibition of oil paintings by contemporary American artists. Forty-seven artists sent one picture each in response to an invitation by the Art Institute. There are many well known names in the catalogue, and the pictures include examples that have won prizes in exhibitions elsewhere.

Picture by Tiepolo's Master

Paul Reinhardt, New York art dealer, has presented to the Detroit Art Institute a painting of the eclectic Italian school by Sebastiano Ricci (1660-1734) entitled "Camillo Rescuing Rome from Brennus the Gaul." The artist was the teacher of Tiepolo.

The Parshalls Give Critics a Chance to Mix in Family Matters



"Fiesta, Taos," by Douglass Parshall, A. N. A.



"Monterey Cypress," by De Witt Parshall, N. A.

Father-and-son exhibitions in art are rare. George Inness and George Inness, Jr., might have held such an exhibition four decades ago, but it would have been grossly unfair to the latter. Carleton Wiggins and Guy C. Wiggins might do so now, and the former, who is so proud of his son, might concede to him the palm. Emil Carlsen and Dines Carlsen also might exhibit, and the youngster, still in his twenties, would probably admit that his dad was still boss. But, so far as THE ART DIGEST knows, De Witt and Douglass Parshall are the first pair to

try a joint exhibition. Their show, opening at the Milch Galleries, New York, on January 16 and lasting until January 28, will give the critics a chance to mix in family matters.

De Witt Parshall years ago acquired fame as a landscapist, and has added to that fame each year. His son and pupil, Douglass, paints landscapes with figures and these figures, often full of action, usually overshadow the landscapes in attention. De Witt taught Douglass to paint and fostered his entrance into the art field. The former is a National Academician and the latter is now an Asso-

ciate. Both put a certain poignant spirit into their work, they live in the same artists' colony at Monterey, Cal., but—well, let the critics put the emphasis where they will, and in its next issue THE ART DIGEST will quote them.

The favorite subject of De Witt Parshall is the landscape of California and the Grand Canyon. Douglass Parshall first came to notice through his North African subjects, with his figures commanding especial interest. Since his return to America he has found picturesque and colorful subjects in the Southwest.

Our Connoisseurship

Sir Robert Witt, chairman of the British "National Art Collections Fund," has returned home after making a tour of American museums and private collections, and in a statement has told his countrymen what he thinks of us. He said:

"Everywhere in the United States, from East to West and through the great Middle West—a world of populous cities in itself—old friends greet one on every wall. But they are no longer neglected, unseen, dirty, ill-framed, as they have been here in so many cases—though not in the best houses. They seem to have found friends in this new world who value them even beyond the often fantastic prices which have been paid. This is ascribable, for most part, not to these same prices or pride of possession, though both may sometimes have weight, but in growing measure to a recognition of an increasing need for beauty in a world of machinery and to that extraordinary, almost superstitious, admiration for the old which seems of necessity to come to birth in any new country.

"Two great traditions already are in the making. First, that works of art and love of them are necessary unto salvation, spiritual and mental. Second, that position and wealth have their responsibilities toward art, not so much, indeed, in terms—as in earlier years of Europe—of patronage of living painters (which will come later), but by securing the best of the oil paintings and presenting or bequeathing them to a city or

state as the most perfect form of thanksgiving and leavetaking."

Among collections, both public and private, Sir Robert found quality taking the place of quantity as a supreme test of art.

"In the case of private collections," he continued, "sons now are disposing of the evidences of blunders and inexperience of their fathers and replacing them by the best they have been able to find in their happy hunting throughout Europe."

Everywhere, he declared, he saw many pictures "that had hung in their homes in England, crowded, jostling one another, skied, like postage stamps, along inaccessible or dark passages, that have now been placed, in their new homes, in beautifully lighted houses or galleries specially constructed to set them out worthily and with dignity."

Four Cezannes Are Sold

Four paintings by Cézanne were sold by the Wildenstein Galleries, New York, just before the exhibition opened on Jan. 11. The sales were a large still-life, sold to Mr. and Mrs. Chester Dale; "Mont Saint Victoire," to the Phillips Memorial Gallery, Washington; "Environs d'Aix," to Mr. and Mrs. Dale, and "L'Estaque," to Mr. and Mrs. Carroll S. Tyson of Philadelphia.

Museum Buys an Allan Clark

The Metropolitan Museum of Art, New York, has purchased "Mei-Kwei," a head of a Chinese girl sculptured in wood, by Allan Clark, which was shown in his recent exhibition at the Wildenstein Galleries.

Sargents Cracking

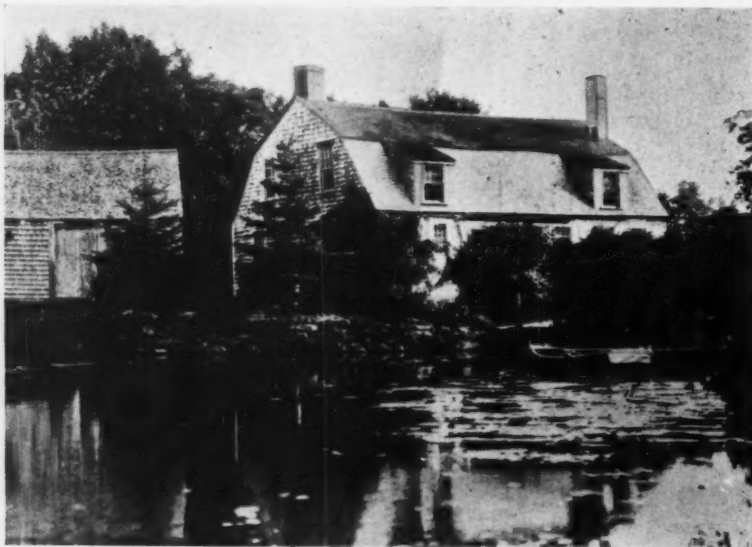
Two Yale art experts have caused uneasiness as to the fate of John S. Sargent's works, and renewed the misgivings felt in the art world for years concerning the deterioration of Whistlers. Daniel Thompson of the Yale School of Fine Arts is quoted as saying that in a century there will be few Sargents left because of his peculiar use of pigment.

The painter would work up a rough sketch of his subject in slow-drying paints, according to Mr. Thompson, preserving the moisture from day to day. When the sketch finally satisfied him Sargent would finish the portrait in a quick-drying pigment. Perhaps he would do the job in a morning. The outer pigment died quickly—the paint underneath required more time. Now Sargents everywhere are cracking. Twenty paintings already are worthless, Mr. Thompson said.

Whistler used great quantities of turpentine in stirring up a "soup" for his backgrounds, over which he painted thinly. Many paintings are now slowly fading, Theodore Lizer is quoted as saying, and he asserted that the portrait of Connie Gilchrist in the Metropolitan has become almost invisible.

However, Bryson Burroughs, curator of paintings at the Metropolitan, was quoted by the *Herald Tribune* as disagreeing with the Yale teachers. "There are cracks and fissures in these works," he said, "and we treat them as best we can. But their presence should not be a disturbing symptom, as the paintings lose none of their artistic value because of their condition."

Would Make Stuart's Birthplace a Shrine



The Birthplace of Gilbert Stuart.

This delightful old-fashioned, gambrel-roofed house at the head of the Pettaquamscutt River in North Kingston, R. I., is the birthplace of Gilbert Stuart, America's greatest "old master." Born here in 1755, the painter passed his boyhood in its enchanted surroundings, later to take up his studies in London, under the tutelage of Sir Joshua Reynolds and his fellow countryman, Benjamin West.

Nathaniel M. Vose, art dealer, of Providence, has started a movement for the pur-

chase and preservation of the old house as a shrine of American art. "Owned by the state or by one of our historical groups," he says, "this charming old house could be one of America's show places."

Mr. Vose presented his clients and friends with a 1928 calendar bearing a reproduction of the house and accompanied by a printed appeal for its public acquisition.

The movement is peculiarly timely, because 1928 is the centenary of the painter's death.

Water Color in Boston

"Is Boston becoming a great center for water color painting?" asks Harley Perkins in the *Transcript*. "The water color has prevailed this season over all other exhibits in local galleries. Exhibitions of paintings in oils have become by coincidence in the nature of a novelty."

"It is possible that the interest in the lighter medium is more conspicuously intense in this city than elsewhere. At any rate a New York dealer, observing it from afar with a disapproving eye, remarked: 'What a deuce of an uproar some of your Boston water-colorists make!' . . .

"What will be the probable effect of a quite wholesome interest in water color painting upon artists, many of whom handle other mediums, also in an able fashion, and upon the public which has come to appreciate it? It seems to me the result is bound to be decidedly healthy one. The majority of water colors are out-door scenes, made on the spot. . . . It peculiarly affords a means toward that relaxed state of mind which caused Whitman, who produced an epoch in poetry, to be called 'the magnificent idler.'"

"While the vogue for water color painting on the part of the artist and the public is, it is to be hoped, creating a more natural attitude toward artistic endeavor, the medium has its limitations. It usually remains at its best a delightful and personal record, embodying a pleasant play of color, but not quite so elegant as the etching, nor conveying the completeness of expression of the fine oil painting. In portraiture it especially fails."

A Forester Etcher

The ranks of art are recruited from many sources but there is romance in the debut of Hans Kleiber at the Goodspeed Print Gallery, Boston, where he showed sixty etchings. The *Transcript* says:

"To be a good forester it seems quite natural that one must have a keen appreciation of nature in some of her sublimest aspects and be moved thereby. This is exactly what has happened in the case of Hans Kleiber of Dayton, Wyo., a member of the United States Forestry service for the past twelve years, an itinerant guide for 'dude' expeditions into the wilds, and now a Boston exhibitor."

"The sincerity of the work is evident. Obviously here is one who loves the hills and mountains and plains in a frank and unashamed manner, who sees majesty in the midst of glacial upheaval and watches the approach of storm or the flight of game fowl with appraising eye."

The artist is self taught, owing all his knowledge of the medium to books and to experimentation.

Tokio Buys 12 Archipenko

Alexander Archipenko, Russian painter and sculptor, who came to the United States in 1923 and has now established an art school in New York, has taken out his first papers and will soon become a full-fledged citizen. Last year he held exhibitions in four Western museums. From his recent exhibition in Tokio ten sculptures and two paintings were sold.

An Illinois Plan

Mrs. H. B. Burnet, president of the Indiana Federation of Art Clubs, in the January bulletin of that organization goes to Illinois for an object lesson. She writes:

"Lorado Taft in replying to an invitation to give a lecture before an art club, gave as his reason for declining, that he was 'too busy making Illinois towns interesting to themselves.' He said, 'Illinois is 100 years old and has nothing to show for it but wealth and trains of cars of corn reaching from Chicago to Maine. Wealth nor corn will ever tell the story of civilization.' I wondered what he meant and found the work of the Art Extension Committee of the Better Community Movement of the University of Illinois, of which Lorado Taft is Chairman and Prof. R. E. Hieronymus is the 'father confessor.'"

"The primary object of the Art Extension Committee is to assist in making art a more potent, elevating force in the lives of the people of Illinois. It aims to help the people to discover beauty in nature and enjoy it, and to stimulate the production of beautiful things."

"A group of 100 makes an annual tour which is planned a year in advance. They visit historic and scenic places—parks and playgrounds, gardens and country clubs, libraries and school buildings, churches and memorial buildings. They listen to constructive addresses and discuss better and more beautiful communities. The towns visited by this pilgrimage look forward to and prepare for their coming with great interest and the community is much helped by having attention called to the local things in which they should have pride. So Illinois towns are developing unusual and interesting individuality."

"Once each year this group of eager people makes a pilgrimage to Chicago. Lorado Taft takes them to see galleries, museums, studios, parks and the finest architecture. Then he forcefully tells them, 'Art is what life is for; life is ghastly without art,' and adds: 'The home town is the dearest place on earth. Why not make it the most beautiful?'"

"Having seen the best contributions to painting and sculpture, the most significant development in architecture and the beautification of parks, they have the stimulus of experience and example, so they return to the home town and express as best they can, each in his own way, new adventures in the art of living which is productive of real human wealth."

A Gainsborough for America

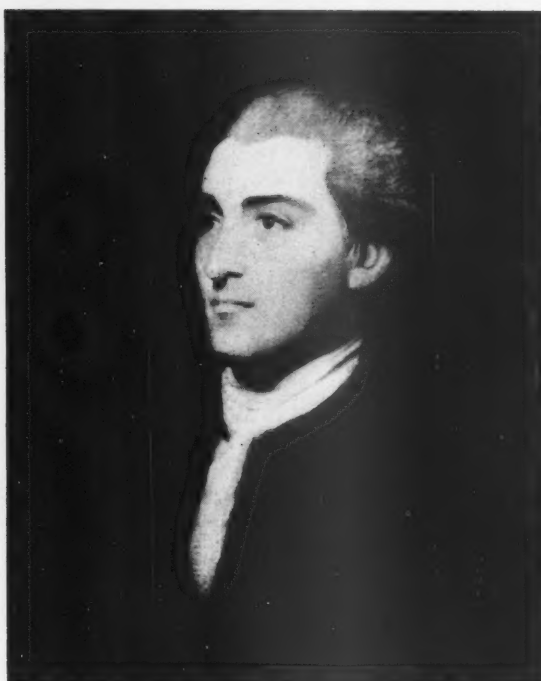
A most beautiful Gainsborough which, hidden away in Dublin, had hitherto eluded the cataloguers, has been brought to America by the Newhouse Galleries and sold to a New York collector for \$100,000. It is "Portrait of Miss Fitzpatrick," and W. Roberts, the authority on Gainsborough, calls it "a welcome addition to the known portraits by Gainsborough."

The painting belongs to the period of "The Blue Boy." The subject is a young woman of great beauty. A profuse display of pearl ropes adorns the dress and neck in contrast to the blue bows of the hair and the similar tone of the silk dress. The portrait is characteristic in the free handling of the dress, the regal pose and the subtle modeling with remarkable sensitiveness.

Exhibition of Gilbert Stuart Paintings Will Mark Centenary



"Mrs. Perez Morton," by Gilbert Stuart.



"John Trumbull," by Gilbert Stuart.

This is the centenary year of Gilbert Stuart's death, and the first special event to be announced is an exhibition of his works at the Ehrich Galleries in New York. This display will be held in February and will include Washington's birthday in recognition of the painter's service to his native land in producing those portraits of the first president that have particularly endeared themselves to the nation.

Three extraordinarily attractive portraits by Stuart have just been acquired by the

Ehrich Galleries and will be included in the exhibition. One is a presentment of his colleague, John Trumbull, painted when the two were under the tutelage of Benjamin West in the latter's studio in London. The subject, shown here as a handsome young man, was imprisoned by the British to prevent him from returning to America and taking part in the Revolution, but he afterward became famous as a painter of American historical subjects and Revolutionary battle scenes. This work was recently discovered in England.

Another work acquired by the Ehrichs is a portrait of Mrs. Perez Morton, better known as Sarah Wentworth Apthorp, the poetess, who was called "the American Sappho." A large marble bust of Washington is introduced into the background in token of her acquaintance with and admiration for him.

The third portrait is that of Major General Henry Dearborn, and was originally owned by John Neagle, a pupil of Stuart. It comes from the collection of Arthur Meeker of Chicago.

Philadelphia Speed

Philadelphia has proved that the coiners of phrases and the makers of adages are not always right, for when the danger arose last year of losing the famous John H. McFadden collection of old English portraits and landscapes, the town got a move on itself that was anything but "slow." It had to have a place in its new museum ready to house the collection by February 16, 1928, according to the terms of Mr. McFadden's will, and it has succeeded. Announcement has just been made that the collection is being prepared for shipment from Washington, where it has been temporarily housed in the National Gallery.

Not only will Philadelphia be ready to house the collection, but it will be ready to ensconce the pictures in surroundings of which the collector probably never dreamed. They will be hung in four English eighteenth century rooms from Sutton-Scarsdale and Wrightington Hall, which will be part of the sequence of thirty-seven period rooms which are being planned for the new Philadelphia Museum.

"The marvelous paintings which Mr. McFadden collected over a period of many years will take on added significance against the authentic antique period background that has been provided for them," said Fiske

Kimball, the director of the museum.

"And of course, when it is realized that all others of the thirty-seven period rooms are being prepared in a manner quite similar, one can easily comprehend the great task before us to insure that the other sections of the new Museum will hold their own with this marvelous beginning."

The McFadden collection includes forty-three portraits and landscapes of the eighteenth and early nineteenth centuries, by nineteen painters. The pictures tell the story of the flowering of a great civilization.

"With remarkable steadfastness of purpose and in spite of the many natural temptations to branch out in other fields," said Mr. Kimball, "Mr. McFadden adhered to his scheme of forming a collection of paintings done exclusively by British artists. While the question of variety in art collecting is largely a personal matter, anyone who has seen the collection will agree that, although the paintings are confined to the early British school, they are remarkable in their variety and its interest."

"Mr. McFadden, during his frequent visits to England, added one painting after another and a few pictures developed into a most imposing collection entirely different from any other in America."

It is interesting to note that Mr. McFadden's first purchase was Gainsborough's

splendid portrait of Lady Rodney, purchased in 1893, and that his last was Bonington's "Coast Scene in Normandy," bought in 1917. In the collection are eight Romneys, eight Raeburns, three Constables, two Gainsboroughs, two Reynolds and twenty others by famous painters.

Federation Broadens

The post of executive director of the American Federation of Arts has been established, and it will be filled by Alexander B. Trowbridge, consulting architect of the Federal Reserve Board and past president of the Architectural League of New York, according to an announcement by Robert W. DeForest, president of the federation.

"The post is established," he said, "in order to permit the organization to broaden its sphere of activity in keeping with the rapidly growing art appreciation of the American people."

Pittsburgh Collector Dead

Benjamin F. Jones, a well-known collector, is dead in Pittsburgh. His widow is the sister of Mrs. Dalzell, who has presented many fine pictures to the Carnegie Institute, and it is believed that some of the canvases in the Jones collection will eventually be given to the Institute.

Lawyer Wins Professional Status in Art



"Sunrise, Elizabethtown," by James N. Rosenberg.

"The superstition that the painter must be a painter, a whole painter and nothing but a painter so help you God, is one of the silliest of class superstitions," writes Louis Untermeyer. Then he adds that "besides putting pigments on canvas, Da Vinci was an engineer and artilleryman, Rubens was ambassador to Spain, Botticelli ran a shop, Gauguin was a banker," and so he concludes that because James N. Rosenberg happens to be, among other things, a good lawyer should no more be held against his paintings than the fact that he happens to be a good father.

Mr. Rosenberg is not only a "good lawyer," but he is recognized as one of New York's leading lawyers, known to Wall

Street as an expert in bankruptcy matters and the author of many penetrating financial articles. Likewise, he is a playwright, one of his works being the drama called "Wall Street," produced last year.

But Mr. Rosenberg must not be regarded as an "amateur" painter, for he is recognized as a professional and his work has been accorded serious consideration both by critics and fellow artists. Known in the past chiefly for his figures, he will show at the Ehrlich Galleries, New York, Jan. 20 to Feb. 2, a set of thirty Adirondack landscapes painted near Elizabethtown, his summer home. Those who have seen them say he has caught many dramatic moments of sunlight and mist in the mountains.

Many Works by Favai Sold

Forty out of fifty-two oil paintings, and eight drawings by Gennaro Favai were sold from the artist's exhibition at the Anderson Galleries, New York.

Among those who purchased paintings were: Col. Sidney Gilder de Kay, Lucrezia Bori, Miss Angelica Livingston, Emanuel Gerli, Mrs. R. R. M. Previtali, Emanuele Grazi, Italian Consul General; David Dearborn, Jr., Mrs. Charles H. Payson, Mrs. Stephen H. Olin, and P. M. Chandler.

There was great excitement on the opening day of the exhibition, and a positive competition among purchasers of the Venetian scenes. This was Favai's first show in this country. The artist remained in Europe and left all details to the staff of the Anderson Galleries.

Mr. Perry on Lecture Cruise

Walter Scott Perry, director of the School of the Fine Arts of Pratt Institute, Brooklyn, has been engaged for the fifth time by the Frank Tourist Company to accompany a Mediterranean cruise. He will leave on board the Scythia on January 25 and will deliver fifteen lectures to the tourists on the art, history and life of the countries visited.

About Fifty-Fifty

It's a toss up as to which is the worst pest, the aggressively intelligent person or the out-and-out bore.

—Le Baron Cooke, in "America's Humor."

Approve Museum Site

It now seems likely that the \$1,000,000 building of the Museum of the City of New York will be erected in Fifth avenue, between 103d and 104th streets, instead of on the plot assembled on the south side of Washington Square by James Speyer, the banker, and offered to the trustees at cost, or approximately \$1,300,000. The property on Fifth avenue has been assigned to the Board of Education, but had never been used.

The trustees have approved the Fifth avenue site, and as soon as the matter is decided will set about raising \$2,000,000 for the building and endowment fund. The museum now occupies the old Gracie Mansion.

Bellows' "Lady Jean" Sold

From the exhibition of George Bellows' work at the Rehn Galleries, New York, a large canvas entitled "Lady Jean" was sold. The reported price was \$20,000. The painting depicts the artist's daughter, a little girl, attired in the old-fashioned dress of a woman, and it attracted much attention when exhibited before the death of the artist.

Opens New York Galleries

John F. White, for years with the Wundery Galleries, Pittsburgh, has opened a gallery in New York at 37 W. 47th St. He specializes in English, Dutch and French old masters. Among the present-day artists whose work he handles is George H. Bogart.

Prado Reopened

After being closed for several years, the Central Gallery of the famous museum of the Prado, in Madrid, has just been reopened to the art lovers of the world, and to the admirers of Velasquez. It became an art gallery in 1819. The hazard of fire became so great that alterations were undertaken. It now has double the hanging space.

The new gallery has a reinforced concrete roof giving absolute protection against fire, even should the ponderous roof of wood and tiles above, preserved to keep off the sun, fall in upon it. The walls are painted with a soft grey-green, and some statues are placed at intervals, dividing off the panels. The famous marble tables given by the Pope to King Philip II. and Don John of Austria in commemoration of the naval victory of Lepanto over the Turks also grace the gallery.

The great Central Gallery, which was formerly crowded with heterogeneous works of art, is now exclusively reserved for those of Spanish painters. The new arrangement of the Prado is extremely simple and logical. On entering by the north doorway at the top of the stone stairway, one stands in a rotunda from which open three doors. On the right are several rooms hung with primitives of the Northern School. On the left are the rooms housing the works of Italian painters of the 15th and 16th centuries.

The door facing the visitor is the entrance to the Grand Gallery, which begins with the Spanish primitives and ends in the rotunda at the farther end with Goya. Half-way down the gallery a cupola, supported by eight columns, has been placed over the entrance to the Velasquez Hall. Riberas and Zurbarans are in the first half of this gallery, Murillos and Claudio Coellos in the second. Goya has his sanctuary in the rotunda just beyond the end of the gallery, although several of his paintings are in the gallery itself.

Parallel to the gallery are the rooms opened in 1924, which, starting from the Italian room on the left of the entrance above-mentioned, contain the schools of Veronese, Tintoretto, and Titian before crossing the Velasquez Hall to the Rubens, Van Dyck and Flemish schools beyond. This parallel arrangement allows the comparison of foreign and Spanish schools from end to end of the Prado.

The London *Times* says in an editorial: "There is no more wonderful collection than the Prado in the world. Charles V., whose picture by Titian on his charger and wearing the armor still to be seen in the Royal Armory is perhaps the greatest of all equestrian portraits, was a real lover of painting. So was Philip II. Philip IV. was the patron and friend of the great Velasquez, whose greatness cannot be fully grasped without studying his masterpieces—over sixty of them—in this highest temple of Spanish art. These kings had pictures painted to their order and bought others chosen by their viceroys and diplomatists, or by such experts as Velasquez himself, in Italy and the Low Countries. When the plunder of Whitehall was sold by the Cromwellians, some of its rarest treasures were purchased for the King of Spain, and today hang side by side with other examples of the same Italian masters."

Flemish Etchers

Belgium has a significant group of etchers and engravers, not characterized as a school, but with Flemish temperament and primarily individualists, in the opinion of Robert Guette, writing in *L'Art Vivant*.

James Esnor, whose paintings differ widely from his etchings, has a "technique subtly suggestive. With a touch which is almost ethereal, he makes his creations vibrate with his inexhaustible fantasy. His humor is a malicious satire. He moves from a nervous preciseness to a luminous softness."

"Less varied in his effects, Jules de Bruycker in his work has eliminated all reserve in order to express the emotional poetry of a soul. After these older men, of whom Ensor alone opens up a new path, one turns to the very latest creations, and then, what a surprise in the disturbing art of Floris Jaspers, whose imagination stirs us and forces us to escape from the everyday world to penetrate a marvelous dream where reality is transformed by mysterious laws! His dry-points, of an astonishing variety, charm by a personal touch of elegance, of refinement, and of sensitiveness. Humor and suppleness mingle in his lines."

M. Guette declares that the number of good artists working in wood is so numerous that he can not discuss them all. Among those he does mention he places Frans Masereel first. "His work, already considerable, concerns frantic stirrings of crowds about central figures, always well lighted and placed. Each of his blocks possesses an individual character,—a little heavy, a little hard, but of undeniable power."

"By his side is Joris Minne, a very young man, whose work is already rich. He is successful in obtaining a structure uniquely plastic, very simple and decorative, with lines purer even than Masereel, but of a mood less striking and less original. He shares with Henri van Straten a very erotic mood, a mood which has a certain amount of the virility of Joris Minne, a mood which is more subtle, more fluent than that of van Straten. The latter is a realist of true Flemish richness. His work overflows with life and reveals a heart, profound and mystical, which vibrates with the realism of his subject. He mingles a sharp modernism with picturesque elements of folklore.

"With Jan Cantre, we enter a more sentimental world. His work is less crude, less thoroughly new. In his well balanced but agitated visions of people he attains, by a harmony of curves, a decorative quality. He contrasts with Edgard E. van Uytvanck, who is known by his contemporary portraits. He uses violent blotches of color which at the same time are rather cold, resulting in a very individual manner.

"I mention now the most profound of these artists, Jozef Condré. His style is spacious, free, and he dwells intently on his subject. He has assimilated the most vigorous traditions of popular art. Like the painters of the Middle Ages he mingles the commonplace, the fantastic, the emotional. The wood on which he works is a friend to whose suggestions he listens. His art is the freshest, the most sturdy, the most solid, and the sanest that could be desired. Each of his plates deserve long study, for the maturity in which he conceives them, the concentration and the profound human understanding enter one's soul slowly."

When Whistler Painted in Valparaíso



"Valparaíso Harbor," by James McNeill Whistler.

Mr. D. Croal Thomson, proprietor of Barbizon House, London, has the gracious habit of issuing at Christmas each year a volume which he calls the "Barbizon House Record," and in which he reproduces with descriptive text the fifty most outstanding works his galleries have placed with collectors and museums during the twelvemonth. The edition is limited to 500 numbered copies. It is printed on hand-made paper with brown ink, and, with all the reproductions, in sepia, tipped in, makes a most beautiful volume. Frank Brangwyn designed the 1927 cover.

One of the illustrations of particular interest to Americans is that of Whistler's "Valparaíso Harbor," painted in 1866 when the artist visited the South American port. It belongs to the same set as "The Ocean," in the Frick collection, also painted at Valparaíso. "The charm of this picture," says Mr. Thomson, "lies in the subtly suggested tones of that ineffable blue which Whistler could command when his poetic mastery was at its very height."

Mr. James Bone has written "The Vision of the Time" as a foreword for the "Barbizon House Record." After stating that pictures are "a beautiful record of factual things," he declares that "there is another record embalmed in art that is much closer to the essence of a picture which every collector consciously or unconsciously enjoys.

That is, the vision of the time. . . . And now we are soured into the middle of an age when Nature seems to be reeling and rocketing and side-slipping around the artist; and the vision of the time is best seen through a gyroscope."

And here is a paragraph that is a gem: "There are moments when the collector savouring his pictures is like a connoisseur of rare wines. I have known a famous collector of Turner water-colors who really smacked his lips gently as he withdrew the little screen over a Turner to enjoy it for the first time that day."

Walter Griffin's Ankle Broken

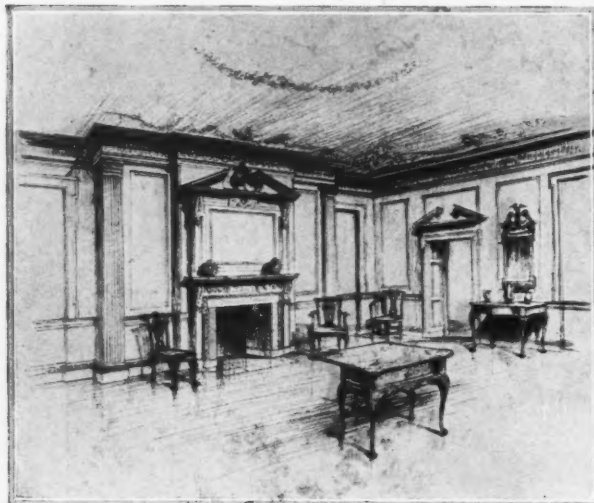
Walter Griffin, National Academician, is in the New York Hospital with a broken ankle, the result of a fall on a slippery street. Mr. Griffin, who now makes his home in Southern France, is spending the winter in New York but will not hold an exhibition this season.

Brown-Robertson Galleries Move

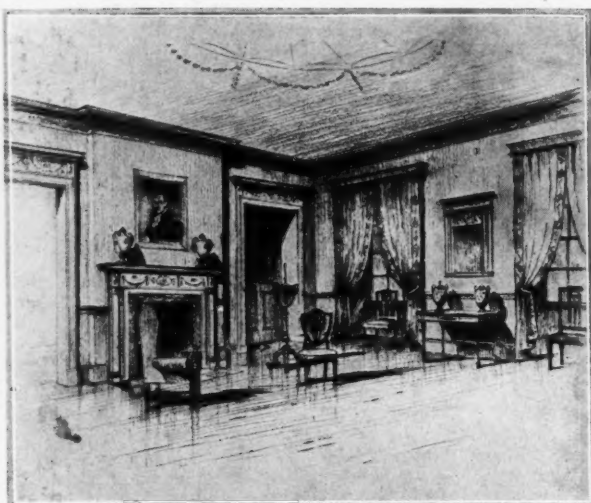
The Brown-Robertson Company, educational art publishers and dealers in prints and water colors, have moved their galleries from 8 East 49th St. to 424 Madison Ave., New York. They occupy an entire floor.

In the Romantic Realm of the Antique

Two Great Colonial Rooms Obtained for Philadelphia Museum



Room from the Powel House, Philadelphia



Room from the Ezekiel Derby House, Salem.

Among the thirty-seven period rooms which will be installed in the new Philadelphia Museum, now nearing completion, are two famous early American examples, drawings of which have been supplied to *THE ART DIGEST*, which in its last number reproduced the "Treaty House" room donated by William M. Elkins. They are the ball room from the historic Samuel Powel residence erected in Philadelphia in 1768, which is the gift of George D. Widener, and a room from the Ezekiel Derby House of Salem, Mass., built in 1814.

The old Powel house was one of several great mansions built in Philadelphia just before the Revolution. Only one, Mount Pleasant, now survives and is kept open by the Pennsylvania Museum. The back parlor from the Powel House belongs to the Metropolitan Museum of Art and is one of the out-standing rooms in its American wing.

In the new museum the Powel ball room will be so furnished that it will provide a true portrayal of the room as actually used in 1768. It will contain appropriate and beautiful examples of "Philadelphia Chippendale," which, according to Joseph Downs,

assistant curator of the Pennsylvania Museum, is "in many ways comparable to the superlative work of the London craftsmen."

A highboy will be provided by the estate of Mary Fell Howe and a pair of tripod tea tables and a gaming table by Cornelius Stevenson, and other beautiful pieces will come from the museum's collections. Chelsea figures, early Philadelphia silver made by Philip Syng, Jr., and other decorative objects will be installed, and the windows will be curtained with old salmon-colored brocade of the period, festooned. The sun will stream into the room from the east.

The Ezekiel Derby House was designed by Charles Bullfinch and the woodwork was carved by Samuel McIntire. The museum's room will show some of the finest examples of early New England cabinet making. For the curtaining of the windows the museum has obtained panels of antique damask with decorative motives derived from the Brothers Adam.

Ezekiel Derby was a son of Elias Hasket Derby, famous Salem merchant of Revolutionary times, whose wealth was estimated at \$1,000,000, approximately the same as that

of George Washington. These two were America's only millionaires when the new nation was formed.

The central feature of the Ezekiel Derby House room is McIntire's mantelpiece, which, says Fiske Kimball, director of the Pennsylvania Museum, "flanked by slender pilasters, has in the center panel of the frieze the classical figure of Abundance, with her horn of plenty. At either side are two lovely doorways, with friezes of delicate festoons. Opposite is an elliptical archway of beautiful proportion flanked by Corinthian pilasters, and with the arch adorned with wreathings, rosettes, and the Greek key motive. Around the room runs a dado or chair rail with fine flutings so characteristic of the Adam manner.

"The original cornice of moulded plaster, with scrolls and interlacing, has been carefully transferred to its new location. So, too, an original ornamented plaster ceiling has been brought from the house. This is a great Adam sunburst surrounded by garlands of festoons of Adam husks. Until recently it had been believed impossible to transfer such an ornamented ceiling."

"Pedigree Jones"

A. Francis Young, of the antiques firm of Weymer & Young, tells the story of "Pedigree Jones" (only Jones was not his name). A prospective customer would say, "Now, has this object a pedigree?" and, even if it were a cheap glass goblet of factory make, he would reply: "Certainly. Marie Antoinette drank from that on her last evening in the Trianon, when she looked for the final time on the splendors that she was soon to leave for the guillotine," and in a similar strain would he expatiate on anything.

"But many persons don't mind being humbugged," observed Mr. Young, "and there are some who positively like it. A woman wanted a certain type of antique table, but was pretty sure that one offered her for a

certain price was not genuine, although it fitted into her household color scheme. She came to us and we told her that a genuine antique of that kind was now on the ocean, having been shipped to us, and that we could give her every guarantee. She said she would wait for it. But a few days later she told us she had bought the other table. 'It has just the appearance I want,' she explained, 'and if it isn't genuine, no one will know it but me.'"

Mr. Young says the English, more prosperous now than at any time since the war, have begun to compete with Americans to retain their antiques.

The West and Persian Art

According to Dr. Ali-Kuli Khan, founder of the Persian Art Centre, the western part

of the United States is proving more responsive to Persian art than the East. He has recently established branches in San Francisco and in Pasadena, and held exhibitions in Santa Barbara, San Diego, Seattle and St. Louis.

Variety in French Bedrooms

"France went through so many periods and changes of style that there is plenty of variety possible in furnishing a French bedroom," says the *Boston Transcript*. "It may have the impressiveness of the Empire style or the grace of Louis XIV or the delicacy of Louis XVI. It is even possible to imagine a Louis XV bedroom, though we might find the excessive floridity of the extreme style a little fatiguing."

In the Romantic Realm of the Antique

6,000 Years Old

If a piece of antique furniture is always to be valued in proportion to its age and rarity, a tremendous price would doubtless be asked for that Egyptian armchair, as well as for the other articles recently found in Giza, if they should ever come on the market. Both archaeologists and antiquarians are discussing the discovery of the tomb of Queen Hetepheres, which is said to throw a marvelous light on the antiquity of woodcraft, and on the enduring qualities of wood.

Commenting on reports which recently appeared in the *London Times*, Frank Tiffany writes in the *Timber Trades Journal*:

"Horace Smith's 'Ode to the Mummy' was addressed to modernity when compared with the tomb just opened at Giza. The antiquities revealed prove beyond doubt that six thousand years ago arts and crafts were highly developed. Space will not permit reference to the fine stones, jewels and metals, stone and calcareous substances named by Dr. Reisner, but it is passing strange to be able to give such striking details as he does of wood found in the tomb at Giza. He says that 'much that is curious has been learned concerning the shrinkage of wood during five thousand years passed in a closed chamber,' while it is specially worth noting that 'inside two of the gold cases which covered the arms of the carrying chair the wood has been perfectly preserved, and showed the pattern of the carving borne by the gold case in all its details, as well as the mortises and tenons of the construction.' In spite of all so-called progress, we have not devised any better method of construction than the mortise and tenon found in the ancient tomb under consideration.

"An important point is that the wood maintained that mysterious element, i. e., cohesiveness of fiber, otherwise the substance, even if it had not actually decayed, would have disintegrated into loose bundles of vascular tissues. The maintenance of the cohesion of fiber demonstrates to a marked degree that prior to manipulation the wood was properly seasoned, for had there been any remaining humidity some species of fungus would have germinated and destroyed the wood. The account quoted from adds: 'These bars (wood) had shrunk to about two-thirds of the original length and to above one-half of the original thickness and width.'"

Commenting on this discovery, and on the finding of other furniture in the tombs of Egypt, the *Philadelphia Record* says:

"The stools of the Egyptians particularly resemble or suggest those of the modern antique. Legs are square or turned in the fashion of William and Mary, or of the cabriole type of the French. Others have the features of the Italian, the French Empire and the Jacobean. . . .

"Egypt had its own golden age of cabinet-making, an art that was highly developed. They took the sycamore, cedar, ebony and other woods, and with tools resembling some of those used in modern times, made furniture that was simple and dignified."

Toledo Gets the Famous Osmar Flask

The Toledo Museum of Art has just acquired one of the most important pieces of glass in existence, the famous Osmar Flask, an Arabic enamelled specimen made about the year 1300 for an Emir. It is the first purchase made from funds provided by Edward Drummond Libbey, founder of the museum, for the enrichment of the Libbey-Curtis glass collection, which is considered one of the finest, if not the finest, in the world.

Only three steps in glass making have been taken, asserts Mr. Glake-More Godwin, director of the museum. The first dates as far back as 1400 B. C., when glass was coiled or made in a mould; another was when glass came to be blown, a few hundred years before the Christian era; and the third when machines began to be used in its manufacture. Toledo is famous industrially for its machine-made glass, and Mr. Libbey was the founder of the industry there.

When the Arabs formed the Moslem world, and overran Syria and Egypt, they found the art of glass making well established in both localities, and they proceeded to develop it. Putting upon it a distinctly Saracenic stamp, they modified the earlier forms of ornamentation. The art culminated in the magnificent enameled glass of the tenth, twelfth and thirteenth centuries, and centered at Damascus, where were made the great mosque lamps used in Cairo, as well as the enameled goblets, beakers, flasks and vases that were the treasured possessions of the rulers. The industry died when Damascus was ravished by the Tartars in 1402.

The Osmar Flask belongs to a type of which but three are known, the others being



The Osmar Flask.

in the treasury of St. Stephen's, Vienna, and the Kaiser Friedrich Museum, Berlin. It is unusually large, being fourteen inches high, and is made of the rich honey-colored glass which characterizes the best Arabic work. It is oval in shape, enameled in gold, with slight touches of red, green, blue and white. The chief decorative elements are medallions and a gold inscription in Arabic characters. The bottle was bought by the Count of Valencia in the fourteenth century and some years later it is mentioned in an inventory now in the Institute at Valencia. From the last Count of Valencia it passed to his son-in-law, Don Osmar of Madrid.

In a Museum

This is a curious place:
All these strange objects
Seem to speak to me
In shy, peculiar ways.
Behind the crude lines
Of that Inca vase
I seem to see dark, patient forms
Working with tireless care
In a determined effort
To express
The surging beauty
Hidden in their hearts.

Before those yards of
Soft, cobwebby lace
I stand and dream
Of little fingers patiently at work
On intricate designs.
And those bright baskets
In that roomy case
Were made by Indians:
How could they know
The way to blend their colors?
All untaught,
They must have borrowed
Those arresting tones
From orange sunsets,
From flamingos' wings,
From the lush grasses
Of their marshy swamps.
Before those beaded moccasins were made
A grave squaw doubtless dreamed
For many hours

Seated before her wigwam
While the moon
Washed the great valley
With its silver light.

Back of all this—
These things that typify
The efforts of each race
And age and clime—
Winds the unbroken thread
Of golden dreams!

—Eleanor G. R. Young in *The Christian Science Monitor*.

Byron's Desk in America

The *New York Times* says that the writing desk of Lord Byron on which he wrote "Don Juan" and other famous poems, came to light in the hands of an old Swiss clock-maker in New Jersey, and was bought by the son of a prominent New York woman for presentation to her as a Christmas present. Harry F. Marks, dealer in books and manuscript, negotiated the sale.

The management of the World's Fair in Chicago purchased the desk from a London journalist, William Warren, for \$25.

The desk had been presented to his valet by the poet. It is an intricate and ingenious affair of mahogany and brass, containing a dozen secret compartments in one of which is the poet's shaving kit. He also used to keep flasks of perfume in it. The desk is portable, taking the shape of a trunk.

In the Romantic Realm of the Antique

Minneapolis Gets 276 Chinese Snuff Boxes



Chinese snuff bottle. XVIIIth Century.

The Minneapolis Institute of Arts now has one of the most important collections of Chinese snuff bottles in America. Last January Mr. and Mrs. Augustus L. Searle

presented the museum with their collection. Last fall they made an additional gift, bringing the number of examples up to 276, together with seven figurines.

Tobacco was first grown in China in the sixteenth century, but it was not used in the form of snuff until the seventeenth century. It was then that snuff bottles began to occupy in China much the same place that engraved gems and intaglios occupied in ancient Greece. The specimens now so dear to collectors, although not of great antiquity, present a conception in miniature of a great art, for they show the preoccupation of the Chinese with precious and semi-precious material, and their meticulous care and patience in seeking out an artistic form to fit the sometimes irregular shapes of ivory, jade, agate, amethyst, turquoise, crystal and amber, from which they were carved as well as being done in porcelain, cloisonné and lacquer. Many of these beautiful little objects were carved in the form of tiny figures just large enough to fit in the hand, representing priests, philosophers, imperial ladies, princesses, immortals and others worthy of commemoration.

Taking snuff was never a popular habit in China, but rather was confined to the nobility and the well-to-do classes, who paid extravagant prices for imported brands.

Early American Strength

"Early American furniture," asserts Henry V. Weil, New York antiquarian, was more substantial, and with better lines, than the furniture made in England. Of course, our early craftsmen were nearly all from England, or descended directly from Englishmen, but when they had lived here for a while they put increased strength and individuality into their work. In England son followed father and grandson followed son in craftsmanship. It may have been because of the new strength and vigor absorbed in this atmosphere, but I think all experts agree as to the superiority of their work.

"In banjo and lyre clocks, American craftsmen showed inventive genius. They were made by Howard in Boston, and had a great vogue in their day, and they still keep good time. They are peculiarly and distinctively American."

*Exhibition of
Handwrought Silver
by*

ARTHUR J. STONE

*and Other Master Craftsmen
French and Swedish Silver*

The Little Gallery

29 W. 56th St.

New York

Restoring a Temple

One of Rome's ancient structures is the Temple of Neptune, erected by Hadrian to commemorate his sea victories. For many years it has been used as the home of the Roman Stock Exchange. The fluted columns around it—eight for the facade and fifteen for each side—were built up between as a solid wall. Mussolini decreed the building's restoration, and these walls have now been taken away and the porticos restored.

Now the Stock Exchange is to find other quarters and the interior is to be put in its original condition. Modern paint covers the ancient ceiling and the walls.

Staffordshire As Pictured History

Arthur H. Merritt says in *The Antiquarian* that the interest in old Staffordshire is not its age, or its color, or its form; it is not even the fact that it is old china, interesting though all these may be. It is its historical content, the story of days that have gone, that accounts for its value and makes a public benefactor of the collector and preserver of these precious relics of the past.

Rise in Price of Antiques

In the last two years, says Philip Suval, dealer in antiques, the price of old silverware of English make has advanced 100 per cent., and antiques of all kinds have gone up in price about 50 per cent. In the last five years there has been an advance of nearly 300 per cent. in prices. The greatest demand now is for English antiques of the period from 1770 to 1820.

Washington Antiques

In many a Washington home are treasured antiques. Some of the cherished objects are in the mansions of Embassy Row, others in the drawing rooms of descendants of presidents, and a few are discoverable in humble abodes in side streets. Mary Mayo Crenshaw has been investigating, and she writes entertainingly in *The Antiquarian*.

Among the tales she tells there is one about the three conch-shell buttons from the coat of George Washington. These buttons are in the collection of Walter Peter, great-great-grandson of Mrs. Washington. Tradition says that the President was once walking alone on the streets of Philadelphia when a poor Italian, ignorant of his identity, offered to sell him some conch shells. "But what would I do with them, my good man?" "Make buttons for your coat, signor."

Washington was pleased with the ready response and bought the shells, which he told his tailor to fashion into buttons for his brown velvet coat.

In the same collection is the watch given his wife by the President, of which the author says:

"Surely a more exquisite timepiece was never made than this French watch, be it for empress or queen or court beauty. True, the lady already had a lovely watch. It had come in bygone years to the attention of her first husband, Daniel Parke Custis, that his wife's name, Martha Custis, had twelve letters, so he sat him down and ordered a fine watch for her which, under each number on the dial, should have a letter of her name. But the President ordered a watch for her himself after they were married. It was of gold with the Washington arms engraved on the back. For every-day purposes there was a white face; for grander events a gold face; and for presidential levees and special occasions a wonderful case richly enameled in bright blue with a charming miniature surrounded by pearls, representing a fair one seated on a garden bench beneath a leafy bough.

"Who could fail to admire the charming child's dressing-table sent from France by Lafayette to little Martha Custis, granddaughter and namesake of Mrs. Washington? It is made of various woods—tulipwood, rosewood, and holly among them. There is a quaint folding top, the glass rising out of the table when moved by a spring catch.

"After this fortunate little girl grew too big to use the little dressing-table she took it to beautiful Tudor Place, built for her by her husband, Thomas Peter, where in turn it did service for their children. This old house still stands, crowning a sloping hill in Georgetown. The plans were drawn by Thornton, a good doctor and a better architect, who designed the Capitol and, later, Woodlawn Mansion, the home of Lawrence Lewis and Martha Peter's sister, Nellie Custis. When the establishment at Mount Vernon was broken up after Mrs. Washington's death, many of its treasures came over to Tudor Place, and a large number have stayed there ever since."

In the Romantic Realm of the Antique

Antiques and Copies

"Copies are one thing, fakes another," reads a subhead in an article in the *Christian Science Monitor* by Carl Greenleaf Beede entitled "Reproducing Eighteenth Century Furniture." The author refers particularly in these paragraphs to the perennial question of how and when reproductions should be made, and sold:

"One could not expect that all people who care much for useful examples of rare type would be able to secure them at the present-day high prices. 'After all,' many people ask, 'isn't it just as satisfactory to have stools, tables, the desks and chairs that are as well made as the old ones and of precisely the same patterns, as it is to hunt for rare and costly originals, particularly when the price of the new is but a fraction of that charged for the old?'"

"To this question we can answer only that the choice is a matter of taste. If one finds equal pleasure in the antique and in the copy, surely the less cost of the modern thing will give it the decision, unless—and this is important—the buyer thinks of his expenditure as an investment. In that case it should be remembered that the modern thing will almost surely show a loss, while the genuinely old one can be sold at a profit if it is wisely bought. In one case the value lessens with age, in the other it increases. From another standpoint, if one has the real collector's sentiment he will be happy only with the antique. If decorative effect is the end sought, the copy may wholly satisfy."

"So there has come to be a large and apparently fast increasing number of people who are quite content to possess well-made furniture that carries those decorative values they desire, and which they may, or may not, insist on having in exact harmony with the period it assumes to copy. We regret to notice that the general enthusiasm in this direction often gets a long way ahead of the correct knowledge of what a piece should be like, that may be called 'Queen Ann' or 'Jacobean' or 'Chippendale.' In this respect buyers and manufacturers are often equally weak, so that stores are crowded with regrettable desks, tables, the secretaries, and what not, bearing designations which are often ludicrous when attached to objects that are conglomerates of several periods or countries."

"In spite of this crude, unintelligent and childish hodge-podge work on the part of some furniture producers, we must give Americans the credit for omitting one offense that is common in Europe—wholesale faking of furniture intended to be sold to the public as genuine antique. This business, by the way, seems to have reached its highest point of refinement in Italy, where it has been practiced longest. In

Great Were the Craftsmen of Ancient Ur!

The supreme artistry of the objects found in the tomb of Tutankhamen in Egypt thrilled the art world. And now the excavations at "Ur-of-the-Chaldees," the city of Abraham, have revealed objects dating 2,000 years before Tutankhamen that prove the Egyptians were not the only ancient people who knew such beauty of design as to shame the moderns.

There has been found the grave of Mes-Kalam-Dug, a prince and probably a monarch, who lived 5,000 years ago, inside whose coffin were found many objects fashioned of fine gold, among them the wig herewith reproduced, and two plain gold bowls, without decoration but bearing in exquisite characters the name of the owner, whose forms are of robust but trenchant beauty. Especially admirable in its plastic quality is a tiny gold stick-pin bearing the figure of a monkey whose "feeling for form in attitude and figure" has astonished critics.

C. Leonard Wooley, director of the excavations, writing in the *Illustrated London News*, says that the great wig of hammered and engraved gold, is "perhaps the most remarkable object that has yet been found in the land of Sumer. It is life-size, meant to be worn—the holes round the rim are for fixing the wadded lining, of which traces were found inside—and was perhaps a helmet, perhaps a ceremonial head-dress. The workmanship is admirable and reflects the greatest credit on the goldsmiths of the fourth millennium B. C. . . . This technical skill at so early a date—the grave must go back to nearly 3500 B. C.—is far more important than the mere richness of the material."

"Not less perfect is the fluted gold bowl found outside the coffin, the richness of



Gold Wig of Mes-Kalam-Dug.

whose decoration contrasted strongly with the simplicity of the drinking bowls and of the lamp, also of gold, found inside with the body; but these atoned for their plainness by the fact that each was inscribed with the name of the owner, Mes-kalam-dug, 'the good hero of the land.' Even his weapons were of gold, or of electrum, an alloy of gold and silver harder and more serviceable; the dagger which hung from his silver belt had a blade of bright gold and a hilt of gold and silver."

"These weapons were reversed, point downwards in the ground as troops reverse arms at a modern funeral; but one, with copper blade and shaft mounted with gold jointed to imitate bamboo, stood right way up. It was this that led us down through the earth to the prince's grave."

France it is found in a somewhat less degree, while in England there is developing a large export business of the same unpleasant sort."

The Antiquarian says editorially:

"Since antiques have become part of the daily life of people in general, used as decorations for homes and doing their part to furnish a background of certain things which have not been produced by our modern manner of living, there has been a noticeable increase in the number of reproductions made and sold. *The Antiquarian* is not referring to that limited use of the word which has come to take on a sinister meaning almost synonymous with the word 'fake.' He means the legitimate use of old pieces as patterns for new."

"One kind of reproduction is made of old wood and is doctored up to look as much like a genuine old piece as possible. That is a reprehensible practice and belongs in that shady purlieu of the antiques business which legitimate dealers are trying to discourage. Another kind is frankly a product of today, but made according to the designs of a master of furniture making who lived in another age. Incidentally this is a commentary on our paucity of invention in the way of design, but it is a useful practice, for it shows how good furniture ought to look."

Tribute to Mr. Ballard

A tribute to America's foremost collector of rugs, Mr. Ballard of Saint Louis, is paid by H. Michelyan, New York connoisseur and dealer, who traveled with him abroad last year. He says that the fact that a man who has made millions in business will devote years of his life to collecting rugs and then present his treasures to museums proves that such a pursuit is not a mere fad, but an evidence of true connoisseurship.

Into the rug, he asserted, had been woven all the finer feelings of the home and of national life, as well as religious emotions. The Feraghan is now one of the most sought after "old masters" among rugs. Of Persian make, it is dark blue with small figures closely filled in and in quiet tones.

Opens Branch Museum

"Cedar Grove," the Morris ancestral home in Lansdowns drive, Fairmount Park, near Memorial Hall, Philadelphia, has been opened by the Pennsylvania Museum as a branch museum of Colonial art.

Restoration of Antiques

C. CHIANTELLI & CO.

Restorer of Any Valuable Object of Art
Paintings Relined for the Trade
572 LEXINGTON AVE. NEW YORK

Plaster Casts

PLASTER CAST STUDIES

Send for illustrated catalog,
144 pages, \$1.00

FLORENTINE ART PLASTER CO.

2217 Chestnut St., Philadelphia



The News and Opinion of Books on Art

Much About Cezanne

"Evidently the Swan of Aix sings as sweetly or at least as loudly as the Swan of Avon, for by this time there must be nearly as many books about Cézanne as there are about Shakespeare," says a critic in his review of the latest. He is writing in *Drawing and Design*, London, concerning "Cézanne: A Study of His Development," by Roger Fry, the English painter. (The Hogarth Press, 8s. 6d.) there are forty illustrations. He adds:

"Our latest contribution to this field of knowledge is, however, not only in point of material very good value for eight shillings and sixpence, but also a clear-headed study of the painter's methods. What is perhaps a rare quality in a quasi-devotional work, it gives at least an illusion of being dispassionate; so much so that after weighing the various pros and cons enumerated in eighty-eight pages of this book, one is almost tempted to ask what all the fuss has been about. Cézanne certainly disliked fuss of any kind. His was a noble and in many ways modest artistic nature which, when he was quite an old man, marvelled at seeing his pictures actually in frames. What he would think now of the mass production of his favourite 'motifs' and how far he would acknowledge responsibility is an interesting speculation."

Cézanne doubtless never dreamed that any book would be published about him that would sell for \$25, or over 500 francs at the present rate of exchange. But that is the price of "Cézanne" by Julius Meier-Graefe, translated by J. Holroyd-Reece (Benn, London; Scribner, New York). This book was written in German, and contains 106 plates. It is translated from the fifth German edition of a book that has been written and re-written at least three times. "The present volume must be regarded as the sublimated essence of many years' thinking by the most distinguished German critic of our time on a painter who is 'one of the most complex problems of our generation,'" says Frank Rutter in the London *Sunday Times*. He continues:

"Believing that the contribution of Cézanne is the vital expression of our age, 'at least as vital for us as Rembrandt's contribution was for the generation after his death,' the reasoning of the author is not such that it can be summed up in one sentence. The following short extracts, however, may serve to indicate the author's line of approach and to support his conclusions:

He is not delicate at all, but uncouth, rather like Rembrandt, and the old Rembrandt at that. He is ultimately a cool thinker, a ruthless architect, compared to whom the animal masculinity of Courbet appears soft and vague. At bottom perhaps the most masculine artist France ever produced. . . . What he did in his pictures was really more a process of hewing than painting. He believed that the strength of expression he longed for was not to be attained by traditional means. . . . His brush was flung into a corner, his naked hands heaped up mountains of black, blue and white; and his palette knife squeezed them into the required form. A barbaric mason. . . .

"With more than a hundred full-page plates in colotype, this book is also an album reproducing the most characteristic works of Cézanne from the sixties to the late nineties; but admirable as these illustrations are, of this art-book the most im-

portant part in the text. Despite a tendency to rhapsody, to indulge in flights of emotional eloquence, Meier-Graefe is a patient expounder of the virtue of Cézanne, and his book is the most valuable contribution in English that has yet appeared to our understanding of a most perplexing yet unforgettable painter."

Under the head "The Perplexing Painter" F. R. reviews the same book in the *Christian Science Monitor*. He quotes much of the same passages cited by Mr. Rutter, and concludes:

"But it is immensely important to recognize that the strength which Cézanne yearned to express has nothing to do with violence or brutality: but it has everything to do with fortitude, and endurance and energy. Even in his fruit paintings Cézanne seems to try to convey to us something of his reverence for the power which brought these goodly fruits into being. In broken accents, stumbling along, with many a failure, with some success, but always with tremendous sincerity, Cézanne in his 'uncouth' way strove to utter songs of praise, praise for the strength given to men and women to endure, praise for the strength given to trees to sprout and bear fruit. Meier-Graefe does not tell us this—possibly he may not altogether agree with these deductions—yet these are human qualities in Cézanne which he puts us in the way of finding out for ourselves."

A Guide to Chinese Art

The rich treasures of Chinese art in American museums, notably in Boston, Cambridge, New York and Washington, have probably prepared an appreciative atmosphere for such a book as Louise Wallace Hackney has written. Its title is "Guides to Chinese Painting" (Houghton, Mifflin, Boston, \$10).

Harley Perkins in the Boston *Transcript* gives a review of it which is mainly favorable, in which he says that "there is obviously much which might be said elucidating Chinese art without going too deeply into the obtuse, analytical, or historical phases, those being already attended to by specialists.

"The author is in the pleasant position of being a well informed person willing to share with the general public her own understanding of the paintings. Furthermore, she has safeguarded personal enthusiasm for the subject by wise counsel, entrusting her manuscript to the judicious hands of Dr. Paul Pelliot of the Collège de France, professor of languages, history and archaeology of Central Asia. She has also called to her assistance such a gracious authority as Mrs. Florence Ayscough, who assisted Miss Amy Lowell in transcribing into English some of the gems of Chinese poetry. Dr. B. Laufer and Mr. A. William Bahr are other counselors.

"That Chinese painting has directly influenced that of the West, broadening and intensifying it, is the belief of the author, who in the closing pages of her book—which, by the way, is handsomely illustrated—undertakes to outline this belief, pointing to the rock in Leonardo's 'Mona Lisa' and the Isenheim altarpiece, 'Temptation of St. Anthony,' by Grunewald Mappé."

An Artist's Book

Not many artists write books. Walter J. Phillips, A. R. C. A., shows his versatility in "The Technique of the Color Wood-Cut" (Brown-Robertson, New York, \$5). It is illustrated by ten color plates and twice as many half-tones. He reproduces not only his own work, but that of other well-known artists.

It is too early to reflect the opinions of literary critics on his book, but of his work as an artist a critic says: "His prints not only depict the northern Canadian country with all the individual charm and delicate color found in his paintings and water colors, but reveal an understanding and technical mastery of the medium which makes him an outstanding figure."

His book recalls the fact that one of his wood-cuts has been acquired by Campbell Dodgson for the British Museum. The one purchased, "Norman Bay No. 2," was awarded first honors by the jury of the International Print Makers' exhibition at Los Angeles, in 1924. *The Studio*, London, reproduced a number of his block prints in 1919, 1922 and 1924. A set of his proofs may be found in the National Museum of Canada.

Rutter Writes of His Life

An art critic who found pictures themselves more important than textbooks is Frank Rutter, whose book, "Since I Was Twenty-five" (Constable, London, 12s, net) has just appeared. It was Lucien Pissarro who taught him most, and he became one of the champions in England of the French Impressionists. He became sub-editor of the *Daily Mail* at 25, and soon thereafter was appointed art editor of the *Sunday Special*, now the *Sunday Times*. For a while he was curator of the Leeds Gallery, in which position he had some tragic experiences with a committee "whose artistic ideal was the chocolate box."

The *Christian Science Monitor* says that Mr. Rutter "may well be pardoned and indeed praised for writing about his career, for he has so much of interest to relate."

A Book on Heintzelman

The reproductions of Mr. Heintzelman's superb plates are far less good than they should be, says the *American Magazine of Art* concerning Volume 1 of a series of "Modern American Etchers," which is devoted to the art of Arthur William Heintzelman (Milton, Balch & Co., New York, \$2.50). Otherwise "there is much to be said in praise of the first of the announced series.

. . . As to merit, the twelve plates were well chosen, as was also the author of the foreword and descriptive text. No one is better fitted than John Taylor Arms, himself a distinguished etcher, to estimate and set forth the worth of Mr. Heintzelman's work."

Negro Drawings by Covarrubias

The New York *Evening Post* thus criticizes "Negro Drawings" by Miguel Covarrubias (Knopf, \$7.50): "For any one specially interested in Harlem, in caricature, or simply in art—which last this young Mexican's drawing unquestionably is." The prefaces are by Ralph Barton and Frank Crowninshield.

The News and Opinion of Books on Art

Leonardo da Vinci

"This is not the greatest, but it is the most humanly enjoyable of the Ludwig books which have appeared in the English language," says D. L. M. in the *Boston Transcript* of "Genius and Character" by Emil Ludwig, translated by Kenneth Burke (Harcourt, Brace & Co., New York, \$3.50). Bismarck, Balzac and Leonardo da Vinci are among those discussed.

"The Leonardo is almost as fine in what it leaves out as in what it includes. Out of it all emerges an undeniably great man—a man to appeal to the imagination more strongly than his great contemporaries Michelangelo and Raphael, for all the greater wealth of obvious achievement which they left behind. Leonardo is shown essentially lonely, for all the blonde youths with whom he surrounded himself and who cost him so much—as he carefully recorded. He was lonely not for want of human companionship, but because nature in her myriad aspects was so absorbingly interesting that he could afford little time to human beings. Nor, as it seems, could he afford too much time to the pursuit of that art by which we know him best. Here he is shown absorbed in this multiplicity of interests. Little is completed, for this man had too many talents. He was too richly endowed, and his curiosity drove him too restlessly.

"He liked best to be known as an inventor. At thirty he had offered his services to the Duke of Milan as an inventor and was building tanks, testudines with a double covering, dray-horses inside the shell and embrasures in the cope. . . . In his old age he laid out a network of canals in France for the Saone—and four hundred years later the Ticino, the Arno and the Saone are canalized very nearly in the way he proposed. He designed hydroplanes, and the first parachute, diving bells and the submarine. He tried to use steam as a means of propulsion, designed the first steam cannon, made powder, constructed a glass oven and a still. . . .

"The world was far too interesting for Leonardo. He might have left a great name

Studios, Apartments, Etc.

RIVERSIDE TOWERS

80 RIVERSIDE DRIVE
Cor. 80th St.

SINGLE OR DOUBLE
ROOMS—Furnished, with
hotel service.

Overlooking Hudson River
and Riverside Drive
\$15 to \$18 a week for single
rooms.

ARTISTIC
SURROUNDINGS
Exceptional Roof Garden
2 Rooms, \$1500
4 Rooms, \$2800

Restaurant—Home Cooking
MAURKEN REALTY CO.
35 Maiden Lane, New York
'Phone John 1485

for so many and varied achievements had there not always been so many different things which called to him. Physics and anatomy had to vie with painting. He was the first man of the new era to pin his faith to experimentation. His notebooks show that he observed and recorded everything which interested him. He took no miracles on trust. He always looked for causes. The deluge was to him a geological phenomenon only. And when it comes to his paintings, Ludwig shows very clearly the reason why it was that Leonardo could not finish his work, and why he was considered unreliable. More, it seems to us, than in the other sketches, he offers an enthusiastic admiration to the subject of his essay when writing of Leonardo."

Two Books on Antiques

Walter Prichard Eaton, dramatic critic, has reviewed two books on antiques for the *New York Herald Tribune*. They are "The Practical Book of Italian, Spanish and Portuguese Furniture" by H. D. Oberlein and R. W. Ramsdell (Lippincott, Philadelphia, \$10) and "Candle Days" by Marion Nicholl Rawson (Century Company, New York, \$10). He praises both, especially the illustrations of the former, and says of Mrs. Rawson's book that it is "a pleasant contribution to Americana and a useful volume for collectors."

Duncan Phillips, Author

Now that he has the Phillips Memorial Art Gallery well established in Washington, Mr. Duncan Phillips has written a book about it himself, which is a better way of giving out an authoritative account of it than to turn over the task to another. "L. M." in *The New Republic* reviews the book, "A Collection in the Making" (E. Weyhe, New York, \$5), and thus praises the method of the collector:

"Mr. Phillips has been equally hospitable to the moderns, and to those who have followed along established lines; and he has done, through exercising his private taste, what every great public collection should be doing—and lamentably fails to do. Instead of beginning with the old masters, and only tardily, grudgingly, coming to our own day, Mr. Phillips has proceeded, as it were, from the other end, and, having brought together Marin, Sheeler, Demuth, Weber, Davies, Miller, Ryder, Renoir, Cézanne, Daumier, he casts around in his mind for representative paintings in the grand tradition which would connect up with these names. This collection is a bold essay; Mr. Phillips has the courage to make his mistakes, and to trust that posterity and other tastes will rectify them, instead of clinging to mummified assurances of correctness, and so not merely avoiding all the questionable names in contemporary painting, but all the potentially great ones as well. This collection is already big enough and sufficiently well balanced to carry a few mediocre pictures without any great loss; a high standard, and a variety of excellences are, on the contrary, its striking qualities. Here is a hint to other rich men—and a profound word of warning to timid curators!"

Art in Greece

"Many of us would be grateful if every period in art history were elucidated with the charm and erudition of this volume," says D. A. in the *Christian Science Monitor*, of "Art in Greece" by A. De Ridder and W. Deonna (Knopf, New York, \$6). The critic adds:

"In Greek art, for the first time in history, there is the occurrence of individuality. The artist could impress himself upon his work and his name could accompany it down the ages. Not so with the impersonal, anonymous monuments of the Orient. The Greek artist was preoccupied with his personal vision and with technical problems that occurred when he made an effort to transmit his ideas to the stone or the canvas. There was experiment, correction, improvement. With time there was the growth from the technical means, chiefly line, in the earlier things to the advanced modeling and chiaroscuro. There was emancipation from slavery to 'frontality.' The statuary of action was inspired by the dramatic poses on the early vases. It was an innovation of the Greek artist. He employed drapery to advantage as a means of enhancing movement."

M. G. in the *Boston Transcript* says that this book "is not a history of Greek art, nor does it set forth a philosophy of Greek art. It is essentially an attempt to discover the meaning of art to the Greeks, and the ideas they entertained about it."

Books and Publications

The Technique of the Color Wood-Cut

By

WALTER J. PHILLIPS, A. R. C. A.

This attractive book is profusely illustrated with 10 color plates and 20 halftones. Mr. Phillips not only traces a brief history of this rare art, but describes fully every step in the production of a wood-block print, illustrating his remarks with reproductions of his work and that of other well-known artists. Even his engraving tools and sizing brushes are shown.

Mr. William Giles, the leading European exponent of this medium, in the foreword says "Mr. Phillips has complete mastery of his craft."

Price \$5.00 postpaid

20% discount to Artists and Educators
Visitors are cordially invited to inspect our color wood-cuts.

As gifts they are second to none.

Brown-Robertson Company, Inc.
Educational Art Publishers

424 Madison Ave. New York

The American Poetry Magazine

Official Organ of

The American Literary Association

Founded 1919

\$3.00 per year for 12 issues

35 cts. per copy Sample copies 25 cts.

358 Western Ave. Wauwatosa, Wis.

The News and Opinion of Books on Art

Apples and Madonnas

"Are Cézanne's Apples Better than Raphael's Madonnas?" asks the New York *Times Book Review* in a headline over a review of C. J. Bulliet's book. The intriguing title of the book "Apples and Madonnas," (Covici, Chicago, \$3.50), has caused even more discussion than it would otherwise have received. The review is by Edward Alden Jewell, who says that the volume reads like a novel, and keeps the reader's mind racing.

"This is in part due no doubt to a delightfully aphoristic style, in part to the fact that the whole panorama of modern art is dramatized with insight and directness sufficient to make the reader whose mind has been full of half-formed or half-answered questions exclaim: 'At last I have a clear picture!'"

Mr. Bulliet's essay takes its attractive title from this aphorism: 'An apple by Paul Cézanne is of more consequence artistically than the head of a Madonna by Raphael.' Cézanne is called the highest god of the new Pantheon. His apples (chosen as a representative subject), expressed 'with an elemental force akin to the forces of nature,' are, the author contends, superior to the heads of the Renaissance painter's Madonnas—'piquant Italian girls transferred almost literally to the canvas with the adroit skill of the master draftsman of all time, but without emotional travail.' To match the Cézanne apple an El Greco Virgin is requisite.

"Yet Mr. Bulliet does not assert that the French artist in his formal arrangement of symbols was breaking pioneer ground; he was merely carrying on an affirmation and emphasizing a strain found in the creative efforts of the caveman, whose subject was the mammoth of the hunt." So Modernism is as old as man.

The author's comprehensive work includes

Packing and Shipping

Charles Pottier

Packer and Shipping Agent

14, Rue Gaillon, Paris

*Packer for the Metropolitan Museum
New York*

R. LERONDELLE

PACKER AND AGENT

for the Carnegie Institute, Pittsburgh,
the Art Institute of Chicago, etc.

76 Rue Blanche, Paris IX

Cable Address: LERONDELLE-PARIS

Artists' Packing & Shipping Co.

139 West 54th Street,
NEW YORK

WORKS OF ART

PACKED—MOVED—SHIPPED

EVERYWHERE—FOR EVERYBODY

a survey of the American scene in "a mood of succinct thoroughness."

In his home town Mr. Bulliet gets as much space but not so much praise. In her art column in the Chicago *Daily News* Marguerite B. Williams terms Mr. Bulliet "the militant modernist of the *Evening Post's* Art World Magazine. She concludes a long review by saying:

"If this book were just a work of propaganda for the moderns it would be almost as superfluous as that other which Chicago gave to the world—the one by Arthur Jerome Eddy, the attorney, who tried to apply the logic of the law to art. But to many its real interest lies in the entertaining stories of the strange people who founded the modern movement. Ever mindful of his 'reader interest' this seasoned journalist collects all the spicy episodes in the lives of the 'wild men' from the censored publications—the tale of Van Gogh and his ear and of Gauguin and his Tahiti mistress and the like, until we forget all about their unintelligible introspections. Rousseau (at least the man) is frankly admitted to be 'a freak' and the Dadists 'ought to be spanked.' And last but not least the abused and neglected moderns of Chicago find themselves among the elect even if they do paint the Wisconsin landscape like veritable Frenchmen."

No Universal Art Language

Of "The Modern Movement in Art" by R. H. Wilenski (Stokes, New York, \$3.50) Edward Alden Jewell says in the New York *Times*: "A highly interesting study in methods of approach. Approach to modern art, Mr. Wilenski urges, should be steadfastly intellectual. There is, he points out, no such thing as a universal art language; every artist who is original and not derivative must invent a language of his own for every work."

A Work on Italian Sculpture

In speaking of "Italian Sculpture of the Renaissance" by Lucy J. Freeman (Macmillan, New York, \$3.50) the *American Magazine of Art* says that it is interesting to have issued almost simultaneously Miss Freeman's work and Professor Tonks' book on Italian painting, as they admirably supplement one another. Her style is called simple and direct "and her point of view is that of a sincere critic and a sincere art lover."

Trees by Art Young

Speaking of "Trees at Night" by Art Young, illustrator and cartoonist (Boni & Liveright, New York, \$3), the reviewer of the New York *Herald Tribune* says that the observer of the reproductions "begins to wonder whether he or the artist is slowly going out of his mind. The book is unusual and amusing and an unmistakable testimony to the artistic strength and originality in Mr. Young's pencil."

POSITION WANTED

with art publication, museum or big educational service. Publicity, editing, lectures, exhibition attendance and salesmanship, extension work. By a thoroughly trained newspaper woman with eight years' experience as special writer on art for leading newspapers and art magazines. Address X72, Art Digest, 16 E. 40th St., New York City.

Our Architecture

To be an artist in any line means that one can the better appreciate any of the other arts. Thomas E. Tallmadge is not only an architect of wide repute but he is a writer, painter and etcher. This is dwelt upon by the critic of the San Francisco *Argonaut* who reviews his book "The Story of Architecture in America" (W. W. Norton & Co., New York, \$3.50).

"Incidentally the frontispiece to his book, which is from a lithograph of his own, depicts 'The Skyscraper,' after a design by Eliel Saarinen. Eliel Saarinen, as Tallmadge explains, is the gifted genius of Helsingfors, Finland, who conceived the idea that solved the problem of combining beauty with the height and efficiency of the skyscraper. That is the principle that reveals itself 'in the expression of upward growth against a composition of rectangular masses. This effect is produced in the first instance by the elimination of all cornices and other horizontal accents, and by the insistence of vertical elements in the shape of piers which begin at the base and continue upward until they pierce the skyline; in the second, by step-offs or set backs, which, aside from complying with the law, give a pyramidal effect to the building, and allow the greatest subtlety in the arrangement of the masses. The modern skyscraper is essentially a study in form, whereas the skyscraper of yesterday was a study of surface and academic proportion."

K. S. in the Boston *Transcript* says the book "gives a fair and comprehensive account of our architecture, the one fine art in which America is head and shoulder above the rest of the world. The houses which we build express our thoughts, our cultural equation. Mr. Tallmadge's book is not so instinctive as Mr. Mumford's 'Sticks and Stones,' but welcome nevertheless. There are passages that all who think the Cathedral of Saint John in New York is a magnificent American achievement should ponder over carefully."

A Notable Book on Florence

Camille Maclair's "Florence" has been translated from the French by Cicely Binyon (Houghton, Mifflin, Boston, \$5), and it is reviewed in the *Transcript* by "S. H." The reviewer says that it is not the first book, by many hundreds, which has been written about Florence, but this is not so much a history or a guide as it is "a Tuscan idyll. . . . The last two chapters on 'The Faces of Florence' and 'The Tuscan Country and the Soul of Florence' will not soon be equaled in our literary generation."

Bronze Founders

BRONZE CASTING

A COMPLETE casting service for sculptors. Lost wax or French sand processes. Send for further particulars.

ANTIQUA ART FOUNDRY

Associated with America College

YELLOW SPRING, OHIO

The News and Opinion of Books on Art

Criticizing a Critic

Volume XII in the Pageant of America series, issued by the Yale University Press, is entitled "The American Spirit in Art." Frank Jewett Mather, Jr., has written the section devoted to painting and graphic arts, Charles Rufus Morey that concerning sculpture, and James Henderson the one on music.

Herbert J. Seligman, reviewing Professor Mather's work in the New York Sun, takes issue with the author on more than one point. Among the chapter headings are "Early Visionaries" and "Recent Visionaries—The Modernists." Mr. Seligman says:

"It is in evaluation of recent painting that academic indecisiveness in the face of work and men not yet historically placed becomes more plainly evident. The danger of dwelling too heavily on subject matter is emphasized by Professor Mather's remarking of Frederick Waugh that he has continued the tradition of Winslow Homer. There would be many to question the attribution of 'deeply emotional content' to Rockwell Kent. And when Professor Mather reaches what he calls Modernism he is plainly at sea.

"His summary exposition of what he calls expressionism, the 'error of the theory' being 'manifest,' is hardly useful to understanding of serious work and workers of today, especially as Professor Mather betrays his quite unprofessional bias by remarking of the 'program' of the modernists that it 'seems either crazy or cranky.' In his panorama he has

been just enough to include the work of some whom he must regard as extreme; but his comment too often shows a total failure to grasp what the painter is doing. Moreover, in the section devoted to modernists he has included, arbitrarily, it seems, the work of many academic painters, for which his space or classifications elsewhere apparently made no provision. Thus, William Wallace Gilchrist, Jr., 'who retains a solid old-fashioned love of things,' is represented here for no apparent reason, as are Abbott H. Thayer, Wayman Adams, N. A., Leon Kroll, A. N. A., Richard E. Miller, N. A., etc.

"Professor Mather's use of the word 'sterling' of a painter to indicate his approval, his comment on Vincent Tack's 'entirely lucid mysticism'; his reference to Marsden Hartley's having written 'on dancing' and vaudeville, with no reference to the lucid comment upon modern painting in 'Adventures in the Arts' by this American painter; his dictum that 'A modernist does not wish to be understood and appreciated too quickly'—all these are signs of serious limitation in the qualifications for what was a large and difficult task.

"It should be noted, too, in connection with the section given to caricature, that America's foremost caricaturists, Marius De Zayas and Miguel Covarrubias, are not named.

"A similar bias seems to have guided the writer on sculpture. With all the detail he has assembled, including reference to 'a garden sculptor of the Italian marble cutter school,' whose 'medals are far superior to his statues,' there is no mention of the foremost sculptor working in America today, Gaston Lachaise, whose work has been repeatedly shown in New York and been written about and concerning whom a monograph has for some years been published over the signature of A. E. Gallatin; nor is there any reference to William Zorach, who in any such comprehensive scheme was assuredly entitled to mention.

"Why is it that writers on art in America cannot approach their subject with more detachment from personal preference in the limited sense?"

An Outline History of Art

Joseph Pijoan is now professor of art at Pomona College, California. He was founder of the Institute of Catalan Studies, first head of the Spanish School of Archaeology in Rome, and then professor of art at Toronto. He is the author of "An Outline History of Art" (Harper's, New York), the foreword of which was written by Robert B. Harshe, director of the Chicago Art Institute. The book has met with much praise, to which the Los Angeles Times adds this:

"The 'Outline' differs from Eli Faure's history in that it seeks to compress in small compass a vast amount of actual information concerning the nature and growth of the arts,

giving knowledge the preference over interpretation. Each has its place, but without a sufficient knowledge of the facts, no interpretation can be of great value to the student. Here then is a work that deserves a place in every library because it is accurate, detailed and interesting. Mr. Ralph L. Roys of Tulane University, is to be congratulated on the excellence of his translation."

Restorers and Experts

STUDIO FOUNDED IN NEW YORK
1840 SINCE 1907

RESTORATION OF PAINTINGS

M. J. ROUGERON

101 Park Avenue NEW YORK
Architects' Building
Telephone: Ashland 5244

Maurice H. Goldblatt

Art Expert

Whose attributions have been officially accepted by the directors of the greatest galleries of Europe, including the Louvre, Paris; Dorio-Pamfilio Gallery, Rome; Royal Gallery, Bologna; Imperial Gallery, Vienna, will authenticate and appraise paintings for our clients.

Fees commensurate with the value of the paintings.

Correspondence Invited

BRYDEN ART GALLERIES
318 S. Michigan Ave., Chicago

Chev: Prof. P. FARINA

AUTHENTICITY—RESTORATION
OF OLD MASTERS

1350 So. 51st St., Philadelphia, Pa.

PAINTINGS RESTORED

Expert with 30 Years' Experience
References: Museums, Dealers, Collectors
Here and in Europe

ODGER ROUST

150 East 34th St., New York

HANNAH MEE HORNER

Restorer of Old and Modern Masters
Specialty, American Portraits

Stonehurst, Upper Darby, Pa.

Studio: 24 Kent Road Boulevard 1136

CHAS. CHIANTELLI

Expert Restorer of Paintings
Specialist for Transferring Paintings from
Panel to Canvas
572 LEXINGTON AVE. NEW YORK

Current Exhibitions



Ten Philadelphia Painters Exhibition of Oil Paintings

THE ART CLUB
PHILADELPHIA

Jan. 28-Feb. 11 inclusive

THERESA F. BERNSTEIN
CORA BROOKS
ISABEL BRANSON CARTWRIGHT
CONSTANCE COCHRANE
MARY RUSSELL FERRELL COLTON
FERN I. COPPEDGE
LUCILE HOWARD
M. ELIZABETH PRICE

Sculpture by Harriett Frishmuth

Exhibition of
Portraits Interiors Flowers
by ASHTON WILSON
AINSLIE GALLERIES
677 FIFTH AVE.
January 17th to 31st, incl.



Francis H. Robertson

Publisher of
ORIGINAL ETCHINGS

Wood Flocks, Engravings
WESTPORT, CONN.

Write for latest circular

What the Critics Say of the New York Season

The most important event of the fortnight in New York was the opening at the Brooklyn Museum of the twenty-sixth Carnegie International exhibition. It was at first merely planned to show the foreign section in Brooklyn, but later it was found feasible to bring the American section as well, and now Greater New York for the first time in history has the opportunity to see a real "international." It will be curious, at the end of the exhibition, to compare the attendance figures with those of Pittsburgh.

The art critics devoted many columns and big headlines to the exhibition, but failed to say anything that had not already been

said except that the pictures were better hung and better lighted and, consequently, looked better than they did in Pittsburgh. "The high spots will not be missed by the casual visitor," said the *Sun*.

"With Pittsburgh removed from the background," observed the *Post*, "one is able to see the show with a mental detachment that clarifies it immensely. With the penumbra of Pittsburgh's disapproval and dissents removed, the nice balance of compromise and concession that has been effected is realized."

* * *

The critics were appalled and stunned by the nearly 600 water colors shown, at the

combined exhibition of the American Water Color Society and the New York Water Color Club at the Fine Arts Galleries. Henry McBride in the *Sun* began by saying that "the great American specialty—the art of making water colors—is now in full cry," and he proclaimed an *embarrassment de choix*. "It is all the more embarrassing because the attainments of all the competitors for favor seem to be so even. Six hundred water colors, none of which may be quickly eliminated from the race, as we critics used to eliminate them years ago, on the score of being ridiculous, dubious in taste, or false to the medium! . . . At

Jacques Seligmann & Co., Inc.

3 East 51st Street

Paintings Tapestries
Furniture

PARIS

Ancient Palais Sagan
57 Rue St. Dominique

9 Rue de la Paix

"The
GALLERY
of
P. JACKSON HIGGS"
11 EAST 54th STREET
NEW YORK



HIGH CLASS OLD MASTERS
ANTIQUITIES

CHICAGO GALLERIES ASSOCIATION

220 North Michigan Ave.
CHICAGO, ILLINOIS

JOHN DAVID BRCIN
Modern Sculpture

ADOLPH HEINZE
Paintings of the West

January 18th to February 4th

Lewis & Simmons

Old Masters
and
Art Objects

730 Fifth Ave., New York
CHICAGO, 908 N. Michigan Ave.
LONDON, 74 South Audley St.
PARIS, 16 Rue de la Paix

Findlay Galleries, Inc.

EST. 1870
1225-27 Baltimore 4634 Mill Creek
Kansas City, Mo.

Foreign and American
PAINTINGS
ETCHINGS

Member Associated Dealers in American
Paintings

RALPH M. CHAIT

19 EAST 56th STREET
NEW YORK

Ancient Chinese Works
of Art

DEALING IN CHINESE ART SINCE 1910

EXPERTS: Accredited by Great Museums
and Connoisseurs
CATALOGUERS of Many Famous Collections

MARIE STERNER

PAINTINGS

BY

OLD AND MODERN MASTERS

Through exceptional opportunities consigned
by private collectors and authenticated by
the highest authorities.

9 East 57th St.

DIKRAN G. KELEKIAN

Egyptian, Greek and Persian
Antiquities

BANKERS TRUST BUILDING
598 Madison Avenue
NEW YORK

Opp. American Mission 2 Place Vendôme
CAIRO PARIS

PRINTS FOR SMALL GIFTS

Students' Rooms, Bridge Prizes, Birthdays
Inexpensive signed prints of fine quality. Dog
studies, suitable for framing, at \$2.00 un-
matted, or \$2.50 on 11 by 14 inch mat. Other
subjects at \$1.25, \$5.00, \$8.00, \$10.00.

THE PRINT CORNER
Mrs. Charles Whitmore, Hingham Center, Mass.

the same time none of the gallant six hundred strikes one at the first glance as being obviously destined for great fame. Practically all of them are very competent. The average of competency has been raised enormously in the last ten years. . . . Good taste may be said to be rampant."

Margaret Breuning in the *Post* said that while "individual water color shows have been both frequent and of excellent quality this season, this large one makes rather a depressing ensemble. The good work seems swamped by the indifferent and the whole vast arena to speak very little for the art of water color painting as practiced here. Of all mediums, it might seem most unlikely that water color would be conventional and dull, yet there is a sad uniformity about the majority of the exhibits that leaves one quite despondent."

Helen Appleton Read of the Brooklyn *Eagle* found that "the predominating note is a conservative, somewhat timid treatment of traditional water color themes. . . . The most representative of the painters are seen in a repetitious mood and fresh young talent is conspicuously absent. This latter fact is accounted for because the present exhibition is to water color what the Academy is to oil painting." The two striking notes in the exhibition she found were "Sergeant Kendall's life-size nude and Horatio Walker's half-draped figure of a blond si-

Amsterdam New York

Frans Buffa & Sons

Fine Art Dealers

MODERN MASTERS

Dutch and French

NORWEGIAN LANDSCAPES
by William H. Singer, Jr.

Recent works of
JACOB DOOYEWAARD and
WALTER GRIFFIN

58 West 57th St., New York City

SCHULTHEIS GALLERIES

Established 1888

142 FULTON ST., NEW YORK

Original PAINTINGS

by American and Foreign artists
Mezzotints : : : Etchings

FINE PRINTS

Contemporary and old. European and American, Japanese. Etchings, Black and White, in Color; Lithographs, Aquatints, etc.
Correspondence invited from collectors, artists and dealers.

THE CRAFTON COLLECTION
17 E. 14th St., New York City
Hours 4 to 6

EARLY ENGLISH FURNITURE

RARE ENGLISH PORCELAINS and SILVER
PERIOD INTERIORS AND DECORATIONS
PANELLED ROOMS

Vernay

ENGLISH FURNITURE · PORCELAIN
SILVER · POTTERY & GLASSWARE

NEW YORK: 19 East 54th Street
LONDON, W., 217, Piccadilly



Alden Galleries

1515 FEDERAL RESERVE BANK BUILDING

Etchings

Kansas City, Mo.

Old Prints



ST. LOUIS ART GALLERIES

High Class

Paintings

Bought and Sold

4398 Olive Street
Saint Louis, Mo.

MAX SAFRON, Director

The Milch Galleries

AMERICAN

PAINTINGS
WATER COLORS
DRAWINGS
ETCHINGS
SCULPTURE

Exhibitions

108 WEST 57TH ST., NEW YORK
Members Associated Dealers in American Art

EHRICH GALLERIES

Paintings

36 East 57th Street
New York

The NEW GALLERY

Exhibition of Paintings
and
Water-Colors
by
CHRISTINE CHAMBERS

600 MADISON AVE., NEW YORK

HERZOG GALLERIES

OF HOUSTON, TEXAS

PAINTINGS ANTIQUES
OBJETS D'ART

3619 Main St. Correspondence invited

ROBERT C. VOSE

(Established 1841)

Paintings

by Old and Modern Masters
CARRIG-ROHANE Carved Frames
559 Boylston Street
Copley Square BOSTON

CANTEUR ART GALLERIES

Formerly Keers Galleries

17 WASHINGTON ST. NEWARK, N. J.

ETCHINGS FINE COLOR PRINTS
PAINTINGS OBJECTS OF ART
SCULPTURE FINE FRAMING

GORDON DUNTHORNE

1205 CONNECTICUT AVENUE
WASHINGTON, D. C.

ETCHINGS
AND
EARLY MAPS

rene, given the arresting title, 'La Naiade de Montmorency.'

Even Mr. Cortissoz, arch conservative of the *Herald Tribune*, observed that "there is the usual routine to be noted as regards subject matter. Imagination rarely discloses itself. . . . Drama and poetry are conspicuous by their absence, save where a trace of poetic feeling strays into some of the landscape."

Elisabeth Luther Cary in the *Times* frankly admitted she had been disagreeable after she called attention to "the fact that water colors framed with wide white mats make an appalling first impression against the dun and dreary background of these gallery walls" and scolded the two societies for not covering the walls with cheesecloth. She made amends by devoting two columns to individual criticisms, but without making any general characterization. She especially praised the prize winners, John Alonzo Williams for his "Light and Reflection," a "clever study of a man seated in front of a mirror;" Julius Delbos for his "Red Roofs," John Costigan for his "Old Man at Brook," Lester Stevens for his "Peonies," H. Thurland Hanson for his "September," Arthur Beaumont for his "Straitsmouth," Harry Vincent for his "Seniors," Margarete Lent for her "Ben's Greenhouse" and Sara Bard for "Red Dragon."

* * *

The collection of paintings and drawings by Diego Rivera, Mexico's most famous artist, which has been going the rounds of the museums and for whose catalogue a foreword has been written by George W.

European Art Dealers

THE FINE ART SOCIETY

148, NEW BOND ST.
LONDON, W. I.
Established 1876

FINE ETCHINGS
by all the
LEADING ARTISTS

including
Brangwyn, Cameron, McBay, Griggs, Briscoe, Hoyton, Wedgewood, Robins, Zorn, Whistler, Brockhurst.
Catalogue on Application

PERSIAN & INDIAN ART SCULPTURE, PAINTINGS

LUZAC & Co
46 Great Russell St., London, W.C.1.
Opposite the British Museum

TURNER

INDEPENDENT GALLERY
OLD & MODERN MASTERS
7a Grafton Street, London



"Pardon de Santa Ana," by Valentin de Zubiaurre. In the artists' exhibition at the Dudensing Galleries.

Eggers, director of the Worcester Museum, was shown at Weyhe's. "In this grouping," says the *Post*, "one gets some conception of the tremendous energy and fecundity of invention of this man, although his greatest work, murals, cannot, of course, be viewed."

"The foreword states that Rivera "has made constructive contacts with every great

art movement of this generation." You see the proof of it here. Different phases of esthetic conviction, of experiment and adventure are clearly revealed. He does not appear to leap from crag to crag of esthetic experience, but rather to pursue the course with definite purpose to exhaust the possibilities of each approach, to absorb all

European Art Dealers

European Art Dealers

M. KEEZER & SON HIGH CLASS WORKS OF ART AND OLD PAINTINGS EARLY CHINESE ART

5 N. Doelenstraat
AMSTERDAM

39 Rue de la Tour d'Auvergne
PARIS

ALEX. REID & LEFEVRE, LTD.

FINE PAINTINGS BY THE
BRITISH & FRENCH MODERN MASTERS
1a King St., St. James, London

THE LEICESTER GALLERY

Leicester Square, LONDON
BEST MODERN ART

BRIMO, DE LAROUSSILHE

PARIS { 34, RUE LAFAYETTE
58, RUE JOUFFROY
(BOULEVARD MALESHERBES)

MEDIAEVAL & RENAISSANCE
DECORATIVE WORKS
PAINTINGS & OBJECTS of ART

that he can utilize and make subservient to his native genius. . . .

"It is a provocative exhibition and leads one to the conclusion that a pilgrimage to Mexico should be part of art education."

* * *

The remarkable success in point of sales of the Gennaro Favai exhibition at the Anderson Galleries is told elsewhere in this issue of *THE ART DIGEST*. Almost the whole collection was sold. The reason for it can be deduced from what the *Herald Tribune* critic wrote of Favai: "Venetian born, he sees Venice with eyes that penetrate naturally the secret of the most romantic of all cities. The Venetian theme is one upon which the truly initiated artist plays intensely personal variations. Witness the pageants of Turner, the incomparable nocturnes of Whistler, and those iridescent improvisations which were painted by William Geddey Bunce. In a modest way Signor Favai is of their distinguished company. He has not the technical virtuosity of either Whistler or Bunce, and neither does he match those painters in the transposition of his material into a merely magical key. But he has that which the painter of Venice must possess if he be not utterly defeated, he has charm. It is compounded of a lovely gamut of color and a style which heightens the truth, gives it character, while it mirrors it."

From the *Post* we learn that "Favai's methods are those of the Venetian school. He lays a white gesso ground covered with a red 'veil,' works an underpainting in stiff tempera, and then glazes transparent or semi-opaque colors with an oleo-resinous vehicle. This is the famous Venetian process little known today. Nothing is used but simple earth colors, but the result is more glowing with life than that procured with the brightest modern dyes."

The *Sun* thought Favai's paintings "over-



"Village in March," by John F. Folinsbee. In the artists' exhibition at the Grand Central Art Galleries.

loaded with romanticism" and "questionably theatric,"—and in this regard it may be mentioned that Gabriele d'Annunzio is a collector of Favai's works and contributed a letter to the catalogue.

* * *

Jonas Lie, whose "The Cloud" won the Carnegie prize at the Winter Academy, has just held an exhibition at the Macbeth Gallery which won much praise from the critics. "Mr. Lie," says the *Post*, "makes seas and sails and flashing white trunks of birch trees into brilliant decorative canvases that are full of lively rhythms and move-

ment. It is an interesting balance between abstract design and representational work with bold oppositions of color that lend further animation to the canvases. With all this formality of patterning the artist manages to infuse a sweep of wind and salt air throughout the big canvases of sea and sky cut by silvery tree trunk and fluttering sails."

The *Tribune* said that the Academy award seemed to have been bestowed "not only for the intrinsic merit of 'The Cloud' but for the broad progress made," and asserts that the Macbeth exhibition confirms that im-

European Art Dealers

European Art Dealers

European Art Dealers

M. & R. STORA

GOthic AND RENAISSANCE WORKS OF ART

32 B's Boulevard Haussmann

PARIS

NAZARE-AGA

PERSIAN ANTIQUES

3, Avenue Pierre I^{er} de Serbie.

PARIS

JEAN CHARPENTIER

ANCIENT and MODERN PAINTINGS

76, FAUBOURG ST. HONORE, PARIS

DURAND-RUEL

NEW YORK

12 EAST FIFTY-SEVENTH STREET

PARIS

37 AVENUE DE FRIEDLAND

LE GOUPY

Rare Prints

Drawings—Paintings

5, Boulevard de la Madeleine
28, Av. des Champs-Élysées, Paris

RICHARD OWEN

French 18th Century Drawings

15, Quai Voltaire, Paris

BIGNOU

FIRST CLASS PAINTINGS

8, Rue La Boetie, Paris

GALERIE FIQUET

MODERN MASTERS

88, Avenue Malakoff

Paris

**GRAND CENTRAL
ART GALLERIES***Grand Central Terminal, Taxicab Entrance***Fifteen Vanderbilt Avenue
NEW YORK CITY***Until January 28th***BORIS LOVET LORSKI—Sculpture****EVELYN B. LONGMAN (BATCH-
ELDER)—Sculpture****G. GLENN NEWELL—Pastoral
Paintings****EUGENE SAVAGE—Murals and
Panels***Open Daily 9 to 6, except Sunday***Visitors Cordially Welcome****de hanke & Co****3 East 51***Modern Paintings***AMERICAN ARTISTS
OF TODAY****PAINTINGS for the CON-
SERVATIVE as well as the
PROGRESSIVE TASTE****Dudensing Galleries****FIVE EAST 57th STREET****BRODERICK GALLERIES****BUFFALO, N. Y.****Paintings****Prints****Antiques****OLD ENGLISH SILVER AND
SHEFFIELD PLATE****GRACE HORNE'S
GALLERIES****Stuart at Dartmouth, BOSTON***Throughout the season a series of
selected exhibitions of the best in***CONTEMPORARY ART**

pression. "He has always been an interesting painter and he seems latterly to have taken a new lease of life, getting more truth into his pictures of the sea and at the same time enriching his palette. The blues in his coast scenes are beautiful blues, rich, deep, and with somehow a personal note in them. In studies like 'The White Beach' he is doing his best work, building them up with technical breadth and certainty and giving them that invigorating bloom which rests upon impressions of nature felt as well as observed."

* * *

Jacob Dooyewaard, a Dutch artist who has much fame at home, and who won a medal at the St. Louis Exposition, held an exhibition at the Milch Galleries. His work is especially interesting because he has applied the "pointilliste" method to still lifes and interiors. "He is an able, if intensely precise technician," said the *Herald Tribune*. "His method gains luminosity and crispness through the use of mixed colors applied in minute 'pointillistic' brush strokes, but only in an occasional instance does he possess the ease and subtleness that this technique seems to justify. There are transcriptions like the interior of a living room in which all details of decoration and equipment are knit into a fabric of astonishing clarity and perfection of detail, but which are all too obvious in their mere fact-like rendering."

* * *

Lauren Ford, mural painter, whose art is beloved of children, held an exhibition of her small pictures at the Ferargil Galleries, so delicate and whimsical that the critics hesitated to touch it with their coarse hands. "It is with apprehension," said Miss Breuning in the *Post*, "that one approaches reviewing this exhibition, for it has so delicate a charm that one feels that the 'coarse plumbing of a thumb' might well ruin its exquisite quality. Rarely, indeed, does one meet with such unspoiled whimsy, shorn of sentimentality or apparent self-consciousness."

"It is like seeing the world through the eyes of a delightful, elfish child, who peoples the world with her visions and overlooks objective facts."

The *Brooklyn Eagle* said that Miss Ford "has a rare gift not only of entering into the kingdom of childhood and make believe, but of setting down this experience in terms of paint and canvas."

* * *

George Biddle has returned from France, and the *Sun* says he "intends to devote himself to the business of being one hundred per cent." The critic might have said 600 per cent., as the exhibition he has just held at the Kraushaar Galleries included examples in six media—oil, water color, sculpture, tapestries, embroidered fabrics and furniture. "It is in the first two expressions," says the *Brooklyn Eagle*, "that he shows himself the most proficient and which are the ones to which he gives the most serious consideration." But the *Post* thinks "he does it all so well that one is astonished to find the work of a single artist filling three galleries with such amusing and decorative variations," and imagines that his studio is "much like a one-man Renaissance bottega."

All the critics refer to Mr. Biddle's sense of humor, whether it is in depicting Tahitian maidens or American negroes, and they agree that his water colors, carried out in "clear, fluent color," were the feature of the exhibition.

**MACBETH
GALLERY**

1892—1927

THIRTY-FIVE YEARS

OF

American Art**15 East 57 New York**

MEMBER A. D. A. P.

**BRUMMER
GALLERIES****WORKS
OF ART****27 East Fifty-seventh Street
New York****203 Bis Bd. St. Germain, Paris**

ESTABLISHED 1885

Ainslie Galleries

INCORPORATED

677 Fifth Avenue**NEW YORK****Paintings by American and
European Artists**

California Branch

AINSLIE GALLERIES

with Barker Brothers

LOS ANGELES**VOGT & HOLMES****342 North Charles Street
Baltimore, Md.****Paintings and Fine Prints****OIL PAINTINGS**

On sale, a very fine collection of decorative oil paintings for Hotels, Apartment Houses, Theatres, also for private collectors. Will sell at reasonable prices.

CALO ART GALLERIES**128 W. 49th St., New York****Tel. Bryant 6739. Bet. Bway and 6th Ave.**

The Salomon Sale

Eighteenth century French furniture received the strongest recognition ever given to it in America at the sale of the collection of the late Mrs. William Salomon, wife of a New York banker, at the American Art Galleries, in New York. Her collection, varying from tiny bibelots to magnificent suites, comprised 877 items and brought \$675,531.

The highest price was \$44,000 paid by a banker's wife, Mrs. Elisha Walker, for "six tapestries chairs and a sofa that had been made, a long time ago, for Queen Marie Antoinette of France." The same buyer paid \$13,000 for five chairs covered with Aubusson tapestry; \$17,000 each for two sculptured groups by Pajou, "Bacchic Wood Nymph and Infant" and "Satyr and Bacchic Infant;" and \$6,200 for a pair of Louis XVI tables.

P. W. French & Company paid \$28,000 for a bust of Madame de Wailly, wife of the court architect to Louis XVI, which the newsmagazine *Time* describes as "a lady with thick curls, a sullen mouth and a thick nose, her oblique but unmistakable disdain not softened by the compliment." A little Watteau, described by *Time* as showing "a pale, libirinous god making love to a plump nymph," was sold for \$12,500, and P. W. French & Co. paid \$24,000 for Fragonard's portrait of the Chevalier de Billaut.

A Gift from Miss Bonstelle
Stephen Nastfogel is the scenic artist at

DANTE VIRGIL LELAND



Antiques

Objets d'Art :-: Old Fabrics
Wrought Iron



22 East 65th St., New York
(Corner Madison Avenue)
Rhineland 7444 Florence, Italy

Sixth Annual EXHIBITION Chicago No-Jury Society of Artists

AT THE GALLERIES OF
MARSHALL FIELD AND
COMPANY

February 27-March 10

Entries close Feb. 12

For information

C. Biesel, 1544 E. 57th St.

NO PACKING CHARGES

the Bonstelle Theatre, Detroit, and Miss Jessie Bonstelle has just purchased from him and presented to the Detroit Art Institute

the still life painting with which he won first prize last fall at the Michigan State Fair. His masques have attracted attention.

METROPOLITAN GALLERIES



"Flatford Rock," original painting by John Constable. Engraved by Frank Short, P. R. E. Collection of Sir Henry Tate.

OLD and MODERN PAINTINGS

ENGLISH and FRENCH
PORTRAITS and LAND-
SCAPES of the XVIIIth.
CENTURY

578 MADISON AVE.
NEW YORK

Opposite American Art Galleries
Corner 57th Street

NEWHOUSE GALLERIES

484 North Kingshighway Boulevard
SAINT LOUIS

Distinguished Paintings and
Works of Art

AMERICAN
and FOREIGN

Continued Display and
Special Exhibitions

GALLERIES

262 Auditorium Hotel, CHICAGO

724 Fifth Ave., NEW YORK

2717 West 7th St., LOS ANGELES

JOHN LEVY GALLERIES

Paintings

NEW YORK
559 Fifth Avenue

PARIS
28 Place Vendome

HOWARD YOUNG GALLERIES IMPORTANT PAINTINGS

634 FIFTH AVENUE, NEW YORK

Opposite St. Patrick's Cathedral

American Art Schools

School of the ArtsCOMMUNITY ARTS ASSOCIATION
FRANK MORLEY FLETCHER, *Director*GRAPHIC AND PICTORIAL ART
ETCHING : WOOD BLOCK PRINTING :
DECORATIVE DESIGN
CRAFTS : SCULPTURE : BRONZE
CASTING : ARCHITECTURE
GARDEN DESIGN :-: :-:Session: 28 weeks, October-May
SCHOLARSHIPS AVAILABLE916 Santa Barbara Street
SANTA BARBARA, CAL.

Catalog

STUDY ARTThe Kansas City Art Institute
3500 WARWICK BLVD.

Courses in

DRAWING, PAINTING, MODELING, POSTERS, ILLUSTRATION, DESIGN, COSTUME DESIGN, INTERIOR DECORATION, LETTERING, LAYOUT, CARTOONING AND CRAFTS.

Write for free illustrated catalog.

Students May Enter at Any Time
Night ClassesTHE PENNSYLVANIA MUSEUM
AND SCHOOL OF INDUSTRIAL ART

Day, Evening and Saturday Classes

Thorough work under trained specialists in all branches of Industrial Art. Classes in Design, Drawing, Drawing from Life, Costume Design, Costume Illustration, Furniture Design, Illustration, Interior Decoration, Lettering, Metal Work and Jewelry, Modeling, Nature Study, Pen and Ink Drawing, Poster and Advertising Design, Pottery, Teachers' Training, Water Color, Woodwork, Wrought Iron.

BROAD AND PINE STREETS
PHILADELPHIA
CIRCULAR ON APPLICATION**A SCHOOL OF PAINTING**FOR A LIMITED NUMBER OF ASPIRANTS
AND PROGRESSED STUDENTS WHO
DESIRE MORE INDIVIDUAL
DIRECTION OF EFFORT.Afternoon and evening classes
LAVERACK, 7 East 14th St., New York CityCOLLEGE OF FINE ARTS
SYRACUSE UNIVERSITY
ART, MUSIC AND ARCHITECTUREFour-year courses in Painting, Interior Decoration, Design, Architecture, Illustration and Commercial Art, Public School Art
Leading to the degree Bachelor of Fine Arts
Two traveling fellowships
Six post-graduate scholarships
Summer Session, July 3 to Aug. 10
Harold L. Butler, Dean, Syracuse, N. Y.**STUDY IN WASHINGTON**
Commercial Art

Illustration, Interior Decoration, Costume and Millinery Design. You can learn it. Special summer courses. Catalog. Dormitories.

LIVINGSTONE ACADEMY, 45th YEAR
Mr. & Mrs. Eugene T. Dickinson, Directors
1515 West Rhode Island Ave.**Binghamton's Idea**

THE ART DIGEST heard that Binghamton, N. Y., was conducting a free art school for the benefit of the community and that it had been remarkably successful. It asked Mr. F. Taylor Bowers, director of education of the Binghamton Society of Fine Arts, to write about it, and his article is as follows:

"Binghamton is an industrial community not hitherto greatly addicted to art, but we feel now that our educational work is having a considerable effect upon the public attitude toward art, and upon the future of art patronage here. If our experiment contains any new ideas for other communities, we shall feel that we have not worked in vain.

"The Binghamton School of Fine Arts was organized about four years ago by the Society of Fine Arts for the purpose of furnishing competent free instruction in drawing, painting and sculptural modeling to the public of Binghamton and vicinity.

"The school began with four students and now has an enrollment of fifty-six. They come from all walks of life and range in age from 16 to 60 years, although the majority are young people under 25 years, and a large proportion are factory workers who would otherwise have no opportunity for the development of their artistic taste and abilities.

"The school receives no financial support from the Society of Fine Arts, its sponsor, but derives its support entirely from voluntary gifts of money and services from interested patrons of the arts. Rent of the studio building, together with heating and lighting, are contributed by the owner of the building. Four instructors give three half-days each per week for forty weeks without compensation. The municipal authorities grant free use of a commodious gallery for frequent exhibitions of student work.

"Instruction is fully competent, instructors being former students of such artists as William M. Chase, Carroll Beckwith, Frank DuMond and Nicolai Fechin of New York, and Tournes, A. Gorguet and Herman An-

American Art Schools

glada of Paris. Each season the school is visited by artists of national reputation who contribute lectures and demonstrations.

"During the four years of its existence the school has seen many of its students better their material condition. Some have stepped from industrial work into the more agreeable pursuits of costume and furniture designing, interior decoration, draughting for advertising and engraving companies, stage and theatrical art, and book and magazine illustration and designing. At the present time several are pursuing more elaborate art courses at the National Academy schools, the Grand Central School of Art, the Art Student's League, the New York School of Fine Art, Pratt Institute in Brooklyn and the Chicago Art Institute.

"The æsthetic effect of this school on the community has been marked and decidedly beneficial.

"But perhaps the most valuable work of the school will be a future public lifted into higher realms of art appreciation and sympathy by an annual output of young people whose tastes have been stimulated through their contact with practical art work."

Winning Posters Modernist

New York artists won all three prizes in the contest of the Art Alliance of America for a poster to announce the International Press Exhibition at Cologne next October

School Art Supplies**Color Prints**LARGE AND SMALL
Write for free sample
and circular**ART EXTENSION
SOCIETY**

WESTPORT, CONN.

LOUIS FOLLINIArt and Literary Agency
Room 589, American Bible House,
Elighth Street and Astor Place, New York**HENRY B. SNELL****SUMMER ART CLASS****Cintra, Portugal**

Sailing July 2nd. Returning September.

Opportunity will be given to visit the Alhambra, the galleries at Seville and the Prado at Madrid.

Send for descriptive announcements to

THE BOYD TOURS, INC.

724 Fifth Avenue, NEW YORK

BROADMOOR ART ACADEMY

COLORADO SPRINGS

Summer Term, 1928,
opens June 11, closes Sept. 15

STAFF:

Robert Reid, N. A., Emeritus
Randall Davey, Life
Ernest Lawson, N. A., Landscape
Arthur Horn, Interior Decoration
S. W. Schaefer, M. D., Lecturer on Anatomy
Catalogue on request**VESPER GEORGE**SCHOOL OF FINE AND APPLIED ART
2nd Term Feb. 1.Intensive Professional Courses
Individual Instruction by Specialists
Scholarships—Booklet

42-44 St. Botolph St., Boston, Mass.

with designs "distinctively modern both in conception and composition." Hans Holsing won first prize, J. M. Mitchell second and Antonio Petrucci third.

American Art Schools

GRAND CENTRAL SCHOOL OF ART

A new school developing individual talent under the instruction of successful artists. Courses in Painting, Drawing, Sculpture, Commercial and Applied Arts, and Interior Decoration. Credits given under Regents, University of the State of N. Y. Catalog on request. Address Secretary, Room 7021, Grand Central Terminal, New York

ALEXANDER ARCHIPENKO

ECOLE d'ART

16 West 61st St.
New York City
Sculpture, Painting, Drawing, Mosaic, Ceramic
The school has a commercial department for the manufacture and sale of decorative works in Mosaic and Ceramic, executed from the students' designs.

LAYTON SCHOOL OF ART

Layton Art Gallery, Milwaukee, Wis.

Mid-Year term starts February 13

Courses in Painting and Sculpture, Commercial Art, Teacher Training, Interior, Costume and Industrial Design. For catalogue address

LAYTON SCHOOL OF ART
Dept. A. D., 438 Jefferson Street
Milwaukee, Wis.

ART DEPARTMENT, COLLEGE OF EDUCATION

OHIO UNIVERSITY

B.S. in Education Degree and Art Supervisor's Diploma. Course accredited in other states. Registration Fee \$70.00 a year.

Address:
The President's Office, Ohio University,
ATHENS, OHIO

Philadelphia School of Design for Women

Day, Evening and Saturday Classes
Specialized Instruction by Experts. Industrial and Decorative Design. Poster and Advertising Art. Interior Decoration. Fashion Illustration and Costume Design. Illustration. Normal Art. All Branches of the Fine Arts.
Broad and Master Sts. Write for Catalog

THE ABBOTT SCHOOL OF FINE & COMMERCIAL ART

1624 H Street N. W., Washington, D. C.

Courses in Portrait, Etching, Life, Commercial Illustration, Fashion Drawing, Costume Design, Interior Decoration, Crafts, Teacher Training and Childrens Classes.

Catalogue on request

THE DALLAS ART INSTITUTE

1215½ Main Street Dallas, Texas

Courses in Drawing, Painting, Design, Illustration and Commercial Art. Interior Decoration Day and Evening Classes

OLIN HERMAN TRAVIS, Director

ATELIER : WEIR : BESORE

SCHOOL OF DESIGN AND LIBERAL ARTS
212 Central Park South, New York

DESIGN : INTERIOR DECORATION
PAINTING : FASHION ILLUSTRATION

A working studio for training of designers and artists
Individual Instruction : Life Model : Criticism Daily

The School of Industrial Arts

TRENTON, NEW JERSEY
Frank Forrest Frederick, Director
Send for Illustrated Circulars

American Art Schools

DAYTON ART INSTITUTE

SCHOOL OF ART

EIGHTH YEAR

Three-year courses in Painting, Sculpture, Design, Commercial Art, Copper and Silversmithing, Jewelry and other Arts and Crafts. Day and Night Classes
Faculty of eight practicing professionals.

Theo. Hanford Pond, Director

Send for Illustrated Circular of Information

Monument Ave. at St. Clair St.

DAYTON, OHIO

The Traphagen School of Fashion

Intensive Winter & Summer Courses
All phases from elementary to full mastery of costume design and illustration taught in shortest time compatible with thoroughness. Day and Evening. Sunday Nude Drawing and Painting Class. Certificates given on completing course. Sales Department disposes of student work.

Catalog D.

1680 Broadway (near 52nd St.), New York

WORCESTER ART MUSEUM SCHOOL

24 HIGHLAND ST., WORCESTER, MASS.

Three-year courses in Design, Drawing and Painting. Modeling. Metal Work. Jewelry. Pottery. Weaving. Day and Evening Classes.

Catalogue sent on request.

H. Stuart Michle, Principal

CLARENCE H. WHITE SCHOOL OF PHOTOGRAPHY

460 WEST 144TH STREET, NEW YORK

1927-'28 Session Opens October 17th, '27

Day and Evening Classes

The Pennsylvania Academy of the Fine Arts

Broad & Cherry Sts., Philadelphia

Oldest Art School in America

Instruction in Painting, Sculpture and Illustration. Send for Circular.
ELEANOR A. FRASER, Curator

A WORKING STUDIO
FOR THE TRAINING OF
ARTIST — DESIGNERS
FASHION ILLUSTRATION : DRAWING
INTERIOR DECORATION : PAINTING
Daily criticism. Professional standards

SCHOOL OF DESIGN and LIBERAL ARTS
212 West 59th Street New York City

The Vision-Training Method in Art Study

"Teaches in hours what usually takes months and years."—A. J. Philpott, Boston Globe.

A. K. CROSS ART SCHOOL

Boothbay Harbor, Maine, July to October
Mail courses insure greater progress than personal instruction by old methods.
Winter address, Winthrop Station, Boston, Mass.

THE MARYLAND INSTITUTE

1825-1927 Baltimore, Md.

Second Term, February 1, 1928

Courses in Fine Arts, Normal Art, Costume Design, Crafts, etc. Catalog on request.

American Art Schools

The Pennsylvania Academy

OF THE FINE ARTS

Landscape School at CHESTER SPRINGS

CHESTER COUNTY

INSTRUCTION IN WINTER
LANDSCAPE PAINTING, POR-
TRAITURE, DECORATION, AND
STILL LIFE PAINTING.

Students, or arrived artists, may register during the winter for a period of two weeks or longer.

For information write to Mr. D. Roy Miller, Resident Manager, Chester Springs, Thirty-five miles northwest of Philadelphia.

Learn to Draw!
A new 25 lesson Art Course covering all branches of Cartooning. Commercial Art Lettering and Sign Painting. Two cloth-bound volumes—over 300 illustrations and drawing outfit \$5 postpaid (Canada or foreign \$6). Personal criticism if desired \$1 per lesson extra. Order today or send for free circular.

NU-WAY SCHOOL OF ART
220 Graham Ave. Dept. D. Brooklyn, N. Y.

Art in Photography

Wonderful opportunities in all branches of this modern, artistic profession; Motion Picture, Commercial, Portraiture and News Photography. Experts train you quickly in our New York Studios or at home in your spare time. Write today for Free Booklet.



NEW YORK INSTITUTE OF PHOTOGRAPHY
Dept. 118 10 West 33rd St., N. Y.
Largest and Best School of Its Kind

NEW YORK SCHOOL OF APPLIED DESIGN FOR WOMEN

160 Lexington Ave., N. Y. City. 36th year
Textile and Wall Paper Designing, Fashion Drawing, Poster and Commercial Art, Interior Decoration, Advanced Design. Teachers' Course. Preparatory Course.

Positions and orders filled

California School of Fine Arts

Chestnut and Jones Streets
San Francisco
Affiliated with the University of California
Regular Session opens Monday, Aug. 15, 1927
Courses in the fine and applied arts;
beautiful new buildings; modern equipment
Write for Catalogue
LEE F. RANDOLPH, Director



Scott Carbee School of ART

Personal Daily Instruction—Illustration, Drawing, Painting, Portrait, Still Life, Commercial and Costume Design. Day and Evening Classes. Enroll now. Placements. Scholarships. Address, 120 Massachusetts Ave., BOSTON, MASS.

BROOKLYN ART SCHOOL

134 LIVINGSTONE STREET
Near Court Sq. & Borough Hall Subway Stations

Evenings, 7:30-9:45

Special attention to beginners
Life Class in Painting and Drawing. Saturday Sketch Class. Sunday Life and Portrait Class, 2-5 P. M. Begin any time. Write for information to

FRANCIS MULLER, Director

The Great Calendar of American Exhibitions

[Copyright by THE ART DIGEST]

Los Angeles, Cal.

LOS ANGELES MUSEUM—

Jan.—Paintings by old masters, from Van Diemen Galleries; contemporary American paintings, loaned by Mrs. Henry A. Everitt; paintings and sculpture by Gjura Stojana; international show of photography under auspices Camera Pictorialists.

Feb.—International Water Color exhibition; paintings by Charlton Fortune, Hilda Van Zandt, and members of West Coast Arts; etchings by Arthur Millier, and loan exhibition of etchings; California Society of Min-

ature Painters.

March—9th International Print Makers' exhibition; annual Painters and Sculptors' show.

AINSLIE GALLERIES—

Jan.—California landscapes, H. Raymond Henry.

Feb.—Landscapes, Charles L. A. Smith.

March—Maurice Braun.

ARTLAND CLUB—

Jan.—Small paintings.

March—West Coast Arts.

BILTMORE SALON—

Through Jan. 21—6th annual exhibition "Painters of the West."

Jan. 2-29—Water colors by Thomas Moran.

Jan. 30-Feb. 19—Paintings by Maynard Dixon.

CALIFORNIA ART CLUB—

To March 1—Etchings, prints, drawings by members.

FORMER CHAMBER OF COMMERCE BUILDING—

Permanent show, West Coast Arts.

STENDAHL ART GALLERIES—

Jan.—Retrospective exhibition of paintings by Frank Tenney Johnson.

Feb.—Robert Henri.

March—Gardner Symons, Elmer Schofield.

April—Joseph Kleitsah, Nicolai Fechin.

May—Armin Hansen.

Oakland, Cal.

OAKLAND ART GALLERY—

Jan.—Thirty European Modernists.

Feb.—6th annual exhibition, Oakland Gallery.

March—6th annual exhibition of California's "Society of Six."

Pasadena, Cal.

PASADENA ART INSTITUTE—

Jan. 6-31—1st annual exhibition of oils by California artists.

Feb.—3d annual of Pasadena artists.

March—Pasadena Society of Artists; oils by Ada Belle Champlin, William F. Silva, William C. Watts, Ralph Davidson Miller; miniatures, Martha Baxter; prints and drawings, Paul Whitman.

GRACE NICHOLSON GALLERIES—

Jan.—Etchings, Loren Barton; California landscapes, Alice Blair Thomas; California Indians, Grace Hudson; screens, Frank Moore; old masters, Van Diemen Galleries, New York; 100 Oriental portraits of officials.

Feb.—Paintings, John O'Shea; California landscapes, L. L. Krebs; California redwoods, Aaron Kilpatrick; paintings, L. Maynard Curtis; Jaehne collection of fabrics.

March—Oriental and Persian art from Parish-Watson Co., New York.

San Diego, Cal.

FINE ARTS GALLERY—

Jan.—Loan exhibit old and modern Spanish paintings; soap sculpture, Art Center, New York; paintings, Charles A. Fries; decorative painted panels, Valere de Mari; etchings, Edward Borein.

Feb.—Old masters, Van Diemen Galleries; water colors, Angelica Patterson; paintings, Maurice Braun, Franz Marc.

San Francisco, Cal.

CAL. PALACE OF LEGION OF HONOR—

Through Jan. 23—International water color exhibition from Chicago Art Institute.

Feb.—Forty paintings assembled by Mrs. Harry Payne Whitney.

April 2-May 13—European section from Carnegie International.

BEAUX ARTS GALLERY—

Jan.—Water colors, pastels, drawings by members; Mexican group.

Feb. 13-29—Decorative painted panels, Valere de Mari.

EAST-WEST GALLERY (Women's Bldg.)—

Jan.—Paintings and prints by group of western artists.

PAUL ELDER & CO.—

Jan. 9-27—English, French and American prints.

Jan. 30-Feb. 18—Landscapes and portraits by Trevor Haddon, R. B. A.

Santa Barbara, Cal.

ART LEAGUE OF SANTA BARBARA

Jan. 16-28—Borein etchings, loaned from Bliss collection.

Jan. 30-Feb. 11—Portraits, Giovanni Battista Troccoli.

Feb. 13-25—Water colors, Dodge Macknight.

Feb. 27-March 24—Members' exhibit.

Hartford, Conn.

WADSWORTH ATHENEUM—

Jan. 18-Feb. 1—Loan exhibition paintings of many periods, including group of American water colors and Mrs. John W. Riddle's pictures, by Whistler, Degas, Mary Cassatt and Monet.

April 4-18—Old masters' drawings from Sachs' collection and elsewhere.

L. A. WILEY GALLERY—

Feb.—Paintings, J. Eliot Enneking.

New Haven, Conn.

NEW HAVEN PAINT AND CLAY CLUB—

Jan. 12-Feb. 2—Winter exhibition, Free Public Library.

Washington, D. C.

UNITED STATES NATIONAL MUSEUM—

Jan. 3-28—Wood-block color prints, Frances Gearhart; etchings in color, May Gearhart.

Jan. 30-Feb. 25—Etchings, Armin Hansen.

Feb. 27-March 24—Etchings by Charles W. Dahlgreen.

GORDON DUNTHORNE GALLERIES—

Jan. 11-28—Etchings, Philip Harris Giddens.

Feb.—Aquatints in color depicting England 100 years ago.

PHILLIPS MEMORIAL GALLERY—

Through Jan. 31—Nine modern French painters.



"Portrait of a Child," by John W. Alexander. Price, \$1,000.

Alexander A. Kelly

25 East 65th Street
NEW YORK CITY
Phone Rhinelander 2689

*Specializing in the
Restoration of Paintings*

Commissions Executed

Paintings Bought

Always a few good canvases for sale

STYLED INTERIORS

by FOX-HALL

*A New Center
for Art-in-Trade*

SIXTEEN EAST FORTIETH ST.

NEW YORK CITY

TELEPHONE ASHLAND 2512

Public Opening

Jan. 1st, 1928

¶A Permanent Exhibition of Decorative Ideas for the Public and the Trade, using authoritative model Interiors. ¶The Basis of a practical promotion plan for the popularization of the Arts and Crafts upon a National scale. ¶Space and Representation available for acceptable Artists, Craftsmen, Decorators, Importers, and Manufacturers.

Supervision of JOHN HENRY WEAVER

General Director, ART INTERESTS

(formerly The Artists' Co-operative)

ADVISORY BOARD [CHARLES C. CURRAN, N.A. Secretary of the National Academy of Design
ALPHAUS P. COLE Secretary of the Allied Artists of America, Inc.
ELIZABETH CADY STANTON Sec. National Ass'n. Women Painters & Sculptors]

A PROMOTION SERVICE TO THE ARTS, INCLUDING ROTARY SALES EXHIBITIONS IN THE BETTER STORES—A NATIONAL PUBLICITY SERVICE FOR ARTISTS—PORTRAITURE PROMOTION

"A long step towards solving the artist's problem of wider public appreciation."—Chas. C. Curran, N. A., Secretary of the National Academy of Design.

ALBERT DU VANNES

Choice Paintings

39 EAST 57TH STREET
NEW YORK

BOWER GALLERIES

PAINTINGS BY OLD AND MODERN MASTERS
DRAWINGS—WATER COLORS—MINIATURES

121 EAST 57TH ST., NEW YORK CITY TELEPHONE: PLAZA 0660

Jan.-April—American old masters, Inness, Homer, etc., in little gallery; contemporary American painters, main gallery; from El Greco and Chardin to Picasso and Derain, lower gallery.
SOCIETY OF WASHINGTON ARTISTS—
Feb. 4-29—37th annual show.

Wilmington, Del.
WILMINGTON SOC. OF THE FINE ARTS—
Jan. 16-28—Arts & Crafts.
Feb.—Permanent collection Howard Pyle's work.

Orlando, Fla.
ORLANDO ART ASSOCIATION—
Jan.—Theodore Coe; industrial art show; South Sea island pictures by Branson De Cou.
Feb.—Assembly of exhibits by State Federation of Arts; bronzes by Huglette Wheeler.
March 1-15—Southern States Art League.

Palm Beach, Fla.
ASSOCIATION FOR ARTISTS—
To March 1—Paintings and prints by Americans;
March 1-15—Ten Philadelphia Painters.

Atlanta, Ga.
HIGH MUSEUM OF ART—
Jan. 9-23—Landscapes, Louis Jones.
Feb. 1-14—Paintings, William J. Potter.
Feb. 15-19—Paintings, Maurice Braun.
March 1-14—Swiss paintings and lecture by Albert Goss.
March 16-31—Portraits, Margaret Fitzhugh Browne.

Macon, Ga.
MACON ART ASSOCIATION—
Jan. 15-31—Exhibition by Washington Water Color Club.

Des Moines, Ia.
DES MOINES ASSN. OF FINE ARTS—
Jan. 6-Feb. 5—Fifty paintings from Chicago annual.
Feb. 8-27—Paintings, Gardner Symons, W. Elmer Schofield, T. O. Neswold.

Chicago, Ill.
ART INSTITUTE OF CHICAGO—
Through Jan. 31—Memorial exhibition, Oliver Dennett Grover; sculpture, Alfeo Faggi; paintings, E. Martin Hennings, Charles W. Hawthorne, Ernest L. Blumenschein.
Feb. 9-March 2—Thirty-second annual, artists of Chicago and vicinity.
March 29-May 6—Eight International exhibition of water colors, pastels, drawings and miniatures; exhibition of contemporary European sculpture.

ACKERMANN GALLERIES—
Jan. 5-23—Water color and pastel drawings by Leonard Richmond, R. B. A., R. O. I.
BYRDEN ART GALLERIES—
Jan. 2-29—Water colors of Italy, Cora Bliss Taylor.
Feb.—Portraits, Eric Maunsbach.
March 1-15—Exhibition of Chicago Art Community.

CHICAGO GALLERIES ASS'N—
Jan. 18-Feb. 4—Sculpture, John David Brein; Adolph Heinz Walter, Schutz, Florence White Williams, Nellie A. Knopf.
CHESTER H. JOHNSON GALLERIES—
Jan.—French paintings.
PALETTE & CHISEL CLUB—
Jan. 15-Feb. 15—All Members Exhibition.
Feb. 15-March 15—Paintings, Holger W. Jensen.
April 15-May 15—Annual exhibition by members.
MARSHALL FIELD & CO.—
Jan. 30-Feb. 15—Fourth annual Hoosier Salon.
Feb. 27-March 10—Sixth annual exhibition, Chicago No-Jury Society of Artists.

Peoria, Ill.
ART INSTITUTE—
Jan. 5-Feb. 6—Paintings, Donald Witherstine; color prints, Ernest Watson.
Feb. 17-March 5—Soap sculpture.
March 2-April 1—Paintings from Carson, Pirie, Scott & Co.
April 2-May 1—Exhibit by Chicago Galleries Assn.

Springfield, Ill.
SPRINGFIELD ART ASSOCIATION—
Jan.—Exhibit by Chicago Galleries Assn.

Fort Wayne, Ind.
FORT WAYNE MUSEUM—
Jan.—New York Society of Painters.
Feb.—Ohio Water Color Society.
March—Loan collection of paintings.
April—Brown County Artists.

Artists' Supplies

ARTCO BELGIAN CANVAS
HAND GROUND SUPERFINE OIL COLORS
LUCIEN-LEFEBVRE-FOINET
at Lowest Prices in U. S. A.
Samples and price lists on request to
ART IMPORTING CO.
533 Public Ledger Building, Philadelphia, Pa.

Indianapolis, Ind.
JOHN HERRON ART INSTITUTE—
Jan.—43d annual exhibition of contemporary American art.
Jan. 22-Feb. 19—Prints by the Chicago Society of Etchers.
Feb.—6th annual exhibition, Indiana Society of Architects.
March—21st annual, Indiana artists and craftsmen.
PETTIS GALLERY—
Jan. 9-29—Rene Barnes.
Jan. 23-Feb. 4—Susan B. Ketcham.
Feb. 6-18—Edward Litzman.
Feb. 20-Mar. 3—Harry Bobbe.

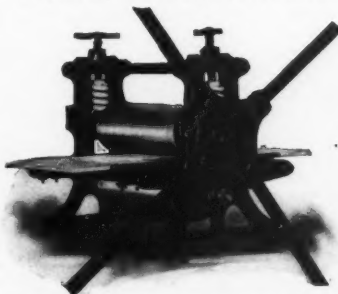
Richmond, Ind.
RICHMOND ART ASSOCIATION—
Jan.—Six New York Painters.
Feb.—Decorative Arts Exhibit.
March—Poster exhibit.
April—31st annual exhibit by Indiana painters.

Louisville, Ky.
J. B. SPEED MEMORIAL MUSEUM—
Jan.—Louisville Art Association's annual exhibit of invited paintings; book-plates by Spencely; Jouett portraits.

New Orleans, La.
ISAAC DELGADO MUSEUM—
Jan.—Paintings, Frank Townsend Hutchens, auspices Art Association of New Orleans.

Artists' Supplies

14th YEAR OF "VAL'S" PORTABLE ETCHING PRESS



Built for life-time wear. Steel Rollers—Steel Table. Accommodates paper up to 16 inches wide. Used by Professionals, Schools and Amateurs.
Price \$110.00

THE PALETTE ART CO.
327 FIFTH AVE. NEW YORK
Write for Circular on Etching Tools and Materials

■ ■ ■ ■ ■

MARTINI

TEMPERA

COLORS

Because of the vehicle in which these colors are ground the pristine brilliance of the pigment is preserved in all its beauty. Write us for special introductory offer.

THE MARTINI ARTISTS COLOR LABORATORIES
97-99 HARRIS AVE., L. I. CITY, N. Y.

■ ■ ■ ■ ■

WEBER

FINE ARTISTS' COLORS

Oil — Water — Tempera — Pastel

"The Colors the Old Masters Would Have Used"

AT YOUR DEALERS

HENRY M. TAWS

BEST GRADES OF CANVAS AND OIL COLORS

Patronage Appreciated by Prompt Attention

920 Arch St. Phila., Pa.

Feb.—Paintings, Wayman Adams, auspices Art Association of New Orleans.
March—27th annual, Art Assn. of New Orleans.
ARTS AND CRAFTS CLUB—
Jan. 21-Feb. 10—Paintings from Dudensing Galleries; Frank Purdy.
Feb. 11-March 2—W. W. Hall.

Baltimore, Md.
BALTIMORE MUSEUM—
Jan.—Paintings by Abraham Manievich; prints and drawings by George O. ("Pop") Hart.
Feb.—Exhibition of Contemporary American Artists assembled by Associated Dealers in American Paintings.
PURNELL ART GALLERIES—
Jan.-Feb.—Contemporary etchings; XVIIIth century English portraits.

Boston, Mass.
MUSEUM OF FINE ARTS—
Jan.—Etchings and drypoints by Frank W. Benson; engravings by Jean Duvel.
BOSTON ART CLUB—
Jan. 13-28—Works by Boston artists.

CASSON GALLERIES—
Jan.—Paintings, Harry A. Vincent; water colors, Carroll Bill; etchings by old masters.
Feb.—Paintings from the estate of George Hall-Jewell; water colors, George Pearse Ennis.
COPLEY GALLERY—
Jan. 9-21—Paintings, Alexander R. James; drawings, Jerome Brush.
DOLL & RICHARDS—
Jan. 11-24—Persian art.
Jan. 18-Feb. 7—Etchings, Oliver Hall.
Jan. 25-Feb. 7—Water colors, Eliot O'Hara.

Artists' Supplies

DEVOE

ARTISTS' MATERIALS

Manufactured by
DEVOE & RAYNOLDS Co. Inc.
New York Chicago

Save Money on Artists' & Drawing Materials

Send for our new 350-page CATALOGUE—FREE

THE HIRSHBERG Co.
418 N. Howard Street
Baltimore, Md.

J. BLOCKX FILS

OIL AND WATER COLORS

"The Finest in the World—Standard of the Colormen"

Sole Agents for Victor Claessens
BELGIAN CANVAS
in widths from 17 inches to 13 feet 6 inches
Length to 43 yards in one piece

ERNST H. FRIEDRICH, Inc.
Mfrs. and Importers of Artists' Materials
129-131 West 31st St., New York

- Feb. 8-21—Water colors, Arthur Pope; paintings, H. Leith-Ross.
- JOY STREET GALLERY—**
Jan. 15-Feb. 5—Second annual exhibition, Boston Society of Independent Artists.
- GOODSPEED'S BOOK SHOP—**
Jan. 16-28—Japanese prints.
Jan. 30-Feb. 11—Phillips color prints.
Feb. 13-25—Autographs and autograph letters.
Feb. 27-March 10—Modern English etchings and wood engravings.
- GUILD OF BOSTON ARTISTS—**
Jan. 23-Feb. 4—Water colorists.
Feb. 6-18—Bashka Paef.
Feb. 20-March 3—Gretchen Rogers.
- GRACE HORNE'S GALLERIES—**
Jan. 23-Feb. 4—John Sloan, etchings; water colors by Ruth and Lyman Paine.
Feb. 6-18—Paintings, Anthony Thieme; water colors, Rodger Hayward.
- ST. BOTOLPH CLUB—**
Jan. 17-Feb. 4—W. G. Taylor memorial exhibition.
- SOCIETY OF ARTS AND CRAFTS—**
March 1-14—Photographers' Guild.
March 19-31—General exhibition of handicrafts.
April 6-19—Leatherworkers' Guild.
April 21-May 4—Needleworkers' Guild.
- TWENTY CENTURY CLUB—**
Jan. 8-26—Paintings by Elisa Sullo.
- VOSE GALLERIES—**
Jan. 16-28—Paintings, Lester Hornby.
Jan. 30-Feb. 11—Kathryn W. Leighton; also group of paintings, "The Spirit of Nantucket," Walter Gilman Page.
Feb. 13-25—Annual show, Boston Water Color Society.
Feb. 27-March 10—Paintings, Catharine Morris Wright.
March 12-24—Paintings, Herman Dudley Murphy; water colors, Nelly Littlehale Murphy.
April 9-21—Paintings, Jonas Lie.
- Cambridge, Mass.**
FOGG ART MUSEUM (Harvard)—
Jan. 5-Feb. 5—American water colors owned by the museum.
Feb. 1-March 3—Japanese show.
March 1-22—William T. Aldrich.
March 5-31—Modern American Indian art.
- Wellesley, Mass.**
WELLESLEY COLLEGE ART MUSEUM—
To Feb. 4—Paintings, Frederick K. Detwiller.
- Worcester, Mass.**
WORCESTER ART MUSEUM—
Jan.—Paintings by contemporary Americans; prints from Mrs. Kingsmill Marrs' bequest; processes of the graphic arts.
- Detroit, Mich.**
DETROIT INSTITUTE OF ARTS—
Jan. 4-31—Exhibition of Michigan artists.
- O'LEARY GALLERIES—**
Jan.—Japanese prints; rare etchings; paintings, European masters.
- SOCIETY OF ARTS & CRAFTS—**
Jan. 6-28—Americana print exhibition.
Feb. 6-25—London Underground posters.

Gallery and Museum Supplies

Write for Pamphlet



Light tells all!

Use worthy light reflectors

DAY-BRITE
REFLECTOR COMPANY

703 SOUTH BROADWAY St. Louis, Mo.

METAL OR WOOD
Tablets for Paintings
LETTERED, STAMPED, PRINTED OR ENGRAVED

DOUGLAS & SON
Our New Address
753 SIXTH AVE., NEW YORK CITY

TRENT ENGRAVING CO.
[Cut makers to THE ART DIGEST]
Specialists in
FINE HALF TONES
for Artists, Art Dealers and Publishers
Your inquiry solicited
819 S. WARREN ST., TRENTON, N. J.

Grand Rapids, Mich.

- GRAND RAPIDS ART GALLERY—**
Jan.—Paintings, George and Marion Gray Traver and Josephine Dean Valentine; etchings, waters and sculpture, Samuel Chatwood Burton.
Feb. 1-20—Paintings from Vose Gallery, Boston; "Fifty Prints of the Year," first two weeks.
Feb. 1-March 1—Work by Viennese children.
Feb. 1-March 5—Etchings by Chauncey F. Ryder.
Feb. 24-March 17—Paintings and sculpture from Milch and Macbeth Galleries, New York.
- PUBLIC LIBRARY—**
Jan.—Philadelphia Water Color Club Rotary.

Muskegon, Mich.

- HACKLEY GALLERY OF FINE ARTS—**
Jan.—Portrait exhibition; etchings.
Feb.—Local artists; paintings, George Traver.
March—Paintings, De Witt and Douglass Parrish.

Duluth, Minn.

- DULUTH ART ASSOCIATION—**
Jan.—25 oil paintings by American artists.

Minneapolis, Minn.

- INSTITUTE OF ARTS—**
Jan. 1-Feb. 12—Victorian furniture and accessories.
Jan.—Selections from Chicago annual; Japanese color prints from Tuttle collection.

Kansas City, Mo.

- KANSAS CITY ART INSTITUTE—**
Jan.—Portraits, N. B. Brewer; exhibition from Associated Dealers in American Paintings.
Feb.—Annual Midwestern Artists' exhibition.
- FINDLAY ART GALLERIES—**
Jan. 15-30—Eighteen Frederic Remington oils and bronzes.
Feb.—Paintings and etchings by foreign and American artists.

Saint Louis, Mo.

- CITY ART MUSEUM—**
Jan.—Prints loaned by St. Louis collectors.
Feb. 1-March 15—Bakst textile designs and Cizek material.
- NEWHOUSE GALLERIES—**
Feb. 15-29—Paintings, Edward Dufner.
- PAUL SHORTRIDGE GALLERY—**
Jan.—Paintings, Henry S. Eddy.
Feb.—Paintings, Maud Mason.
- SAINT LOUIS ART GALLERIES—**
Feb.-March—American and foreign paintings.
- ST. LOUIS ARTISTS' GUILD—**
Jan. 3-31—Margaretta Bracon.
Feb. 1-20—Charles F. Galt.

Omaha, Neb.

- ART INSTITUTE—**
Jan.—Modern East Indian Paintings.

Nashua, N. H.

- PUBLIC GALLERY—**
Jan. 4-25—Paintings, J. Eliot Enneking.

Montclair, N. J.

- MONTCLAIR MUSEUM—**
Jan.—French paintings, tapestries, furniture; water colors by Addison Burbank.
Feb.—Paintings, Gardner Symons and Elmer Schofield.

Newark, N. J.

- NEARWK MUSEUM—**
Through Jan. 15—Art of the American Indian.
Jan. 18-March 18—Platinum and gold exhibit.
March 6-April 17—Italian folk and decorative arts.

- CANTEUR ART GALLERIES—**
Jan.—Paintings, etchings, sculpture.

Plainfield, N. J.

- PLAINFIELD PUBLIC LIBRARY—**
Jan.—Paintings, Harry L. Hoffman (A. F. A.).
- Santa Fe, N. M.**

- ART MUSEUM—**
Jan.—Gerald Cassidy; W. E. Mruk; Bert Phillips.

Brooklyn, N. Y.

- BROOKLYN MUSEUM—**
Jan. 9-Feb. 19—Foreign section of Carnegie International and part of American section.
Jan. 16-Feb. 13—10th annual exhibition, Brooklyn Society of Miniature Painters.
April 2-21—Annual show, National Assn. of Women Painters and Sculptors.
- THE PAINTERS AND SCULPTORS—**
Feb. 6-28—7th exhibition, Pratt Institute.
- PRATT INSTITUTE GALLERY—**
Jan. 3-31—Colonial doorways and furniture.
- NEIGHBORHOOD CLUB—**
Feb.—F. Anderson, sculpture; Benjamin Eggleston, paintings.
March—Bruce Stevenson, paintings.

Buffalo, N. Y.

- AIBRIGHT ART GALLERY—**
Jan.—Modern East Indian water colors; sculpture, Despiau; sketches from the Arctic Circle, A. Y. Jackson; etchings and drawings, Robert Fulton Logan; 9th annual International Photo Salon.
Jan. 21-Feb. 13—Annual, Buffalo Society of Artists.

Elmira, N. Y.

- ARNOT ART GALLERY—**
Jan.—Henry G. Keller, Glenn Shaw, Alfred Wands.
March—Lithographs of New York by Vernon Howe Bailey (A. F. A.).

New Rochelle, N. Y.

- ART ASS'N (Public Library)—**
Jan. 7-Feb. 4—Coles Phillips memorial.
- WOMAN'S CLUB—**
Jan.—Oils by members of the Catharine Lorillard Wolfe Club.

New York, N. Y.

- METROPOLITAN MUSEUM—**
Jan. 9-Feb. 5—German and Dutch glass from Jacques Muhsam collection.
Through February—Toiles de Jouy; Graphic Techniques; prints by Lucas Cranach; modern German woodcuts; prints by American artists of the second half of the XIXth century.
Feb. 18-April 1—Loan exhibition of Spanish paintings from El Greco to Goya.
- AMERICAN FINE ARTS GALLERIES—**
Jan. 4-17—61st annual American Water Color Society, combined with 38th annual New York Water Color Club.
March-April—103d, Annual Exhibition, National Academy of Design.
- AM. ACADEMY OF ARTS & LETTERS—**
Nov. to April—E. H. Blashfield Exhibition.
- ALLIED ARTISTS OF AMERICA—**
April 10-May 6—Works of members, at Fine Arts Galleries; pictures received April 6.
- ANDERSON GALLERIES—**
Jan. 16-Feb. 4—Paintings, Augustus John.
Feb. 6-18—Water colors, Mary Coles; drawings, Percy Crosby.
- ART CENTER—**
Jan.—Water colors, Florence Robinson; paintings, Marion Traver; sculpture and drawings, Ivan Mestrovic; work of members of the seven societies.
Jan. 15-Feb. 3—Exhibition of Mexican paintings.
Feb.—Decorative arts shown by the Art Alliance; printing for commerce shown by American Institute of Graphic Arts; paintings by Albert Brumming until Feb. 21; from 16th to 19th, pottery by N. Y. Society of Ceramic Arts.
Feb. 23-March 7—Paintings, William Sakren.
- BABCOCK GALLERIES—**
Jan. 16-28—Paintings by J. R. Wickwire.
- D. B. BUTLER & CO.—**
Jan. 2-31—Sporting prints; decorative paintings.
- DOWNTOWN GALLERY—**
Jan. 3-22—Paintings, Joseph Pollet.
Jan. 24-Feb. 12—American landscapes.
- DUBENSING GALLERIES—**
Jan. 2-28—Paintings, Ramon and Valentin de Zubiaurre; water colors, Kai Klitgaard.
Jan. 30-Feb. 25—Paintings and water colors by Nura.
Feb. 27-March 17—Paintings by Arnold Blanche.
March 19-April 7—Paintings by Joseph Pollet.
April 7-May 28—Paintings by Agnes Tait.
- DURAND-RUEL GALLERIES—**
Jan. 16-28—Paintings, Mary Dignam.
Jan. 30-Feb. 25—Paintings by Nura.
- EHRRICH GALLERIES—**
Jan. 2-19—Portraits, Hugo Figge.
Jan. 21-Feb. 4—"Adirondack landscapes," by James N. Rosenberg.
- FERAGIL GALLERIES—**
Jan.—Decorated panels, Lauren Ford; sculpture, F. Lynn Jenkins.
- THE GALLERY OF P. JACKSON HIGGS—**
Jan.—Modern paintings by Elisee Maclet; English paintings by the great masters of the 18th century.
- GRAND CENTRAL GALLERIES—**
Jan. 10-21—Marion Hawthorne, Jerome Myers.
Jan. 17-28—G. Glenn Newell, Boris Lovet-Lorski, Evelyn Longman Batchelder.
Jan. 24-Feb. 4—Memorial shows of Edward H. Potthast and Bolton Jones.
- INTIMATE GALLERY (Anderson's)—**
Jan. 17-March 1—Paintings, Georgia O'Keeffe.
- KENNEDY & CO.—**
Jan.—Paintings by John P. Benson; engraved American portraits.
Feb.—Comparative American etchers exhibition.
- KEPPEL GALLERIES—**
Jan. 18-Feb. 15—Drawings by contemporary artists.
- KLEINBERGER GALLERIES—**
Dec. Jan.—Ancient paintings and objects of art.
- KNOEDLER GALLERIES—**
Jan. 4-28—Fourth annual exhibition of engravings, etchings and woodcuts of the XVth and XVIth centuries.
- JOHN LEVY GALLERIES—**
Dec. Jan.—Ancient and modern paintings.
- MACBETH GALLERY—**
Jan. 3-23—Recent paintings by Jonas Lie.
Jan. 10-23—Portrait drawings, Edith Leslie Emmet.
Jan. 24-Feb. 6—29th annual exhibition American Society of Miniature Painters.
Jan. 24-Feb. 13—Santa Fe paintings by Walter Ufer; water colors by John Lavalie.
- MACY'S GALLERY—**
Jan. 3-31—Drawings, dry points and water colors by American artists.
- MONTROSS GALLERY—**
Jan. 16-28—Paintings and tapestries, Florence Waterbury.
Jan. 30-Feb. 11—Four Boston artists.
- NATIONAL ARTS CLUB—**
Jan. 1-Feb. 4—Members' annual exhibition of paintings and sculpture.
Feb. 8-March 2—Small paintings.
- NATIONAL ASS'N OF WOMEN PAINTERS AND SCULPTORS (17 E. 62nd St.)—**
To Jan. 28—Group exhibition.
- THE POTTERS' SHOP—**
To Feb. 1—American sculpture in terracotta.
- NEUMANN'S PRINT ROOM—**
Jan. 16-Feb. 7—"The Islanders" (12 young Americans).

NEWHOUSE GALLERIES—
Exhibition of American and European masters.
Feb. 9-29—Water colors, Max Weber.

NEW GALLERY—
Jan. 2-16—Paintings and drawings, Eugene Zak;
water colors, Bertha Martini.
Jan. 18-Feb. 4—Paintings and water colors,
Christine Chambers.

OPPORTUNITY GALLERY (Art Center)—
Jan. 16-Feb. 15—Paintings selected by Rock-
well Kent.

PEN AND BRUSH—
Jan. 15-30—Paintings, Mrs. D. Raymond Cobb.
Jan. 30-Feb. 12—Paintings, Rachel Richardson.

REINHARDT GALLERIES—
Jan.—Flemish and Italian primitives.
Jan. 21-Feb. 14—Drawings, water colors, Maurice
Sterne.

SALMAGUNDI CLUB—
Jan. 20-Feb. 2—Paintings by members (auction).

JACQUES SELIGMANN & CO.—
Permanent exhibition of paintings, tapestries
and furniture.
Jan. 16-Feb. 4—Paintings by Raymond Woog.

SOCIETY OF INDEPENDENT ARTISTS—
March 9-April 1—12th annual, Waldorf Roof
Garden.

MARIE STERNER GALLERIES—
Jan. 5-21—Portraits by French Old Masters;
water colors by Ernest Thurn.

VAN DIEMEN GALLERIES—
Jan. 14-Feb. 15—Paintings by Gainsborough,
Raeburn, Hoppner.

VERNAVY GALLERIES—
Jan. 2-31—Old English aquatints, sporting
prints, needlework and samplers.

WEYHE GALLERIES—
Jan. 8-31—Georgian silver and Sheffield plate.

WHITNEY STUDIO CLUB—
Jan. Exhibition of contemporary portraits.

WILDENSTEIN GALLERIES—
Jan. 14-31—Paintings by Paul Cezanne; modern
European sculpture.

CATHERINE LORILLARD WOLFE CLUB—
Jan. 9-31—Group exhibition, paintings and
sculpture.

Feb.—Annual students' show.

WOMEN PAINTERS & SCULPTORS GAL-
LERIES (17 E. 62nd St.)—

Jan. 9-28—General exhibition.

Jan. 30-Feb. 18—Special exhibition, American
scenes, any medium.

HOWARD YOUNG GALLERIES—
Jan.—Special exhibition of works by important
painters.

Rochester, N. Y.

MEMORIAL ART GALLERY—
Jan.—Official exhibition Danish arts and crafts.

Feb.—European sculpture, historic textiles, for-
eign picture books.

March—Six New York Painters.

Syracuse, N. Y.

SYRACUSE MUSEUM—
Jan.—Paintings, George Hill; etchings, Polly
Knipp Hill.

Feb.—Paintings by 23 members of the National
Academy of Design.

March—International salon of pictorial photog-
raphy, auspices Syracuse Camera Club.

April—Six New York Painters.

Grand Forks, N. D.

UNIVERSITY OF NORTH DAKOTA—
Feb.—Drawings by old masters (A. F. A.).

March 1-15—Claude Bragdon.

Akron, O.

AKRON ART INSTITUTE—
Jan.—Lyme Art Assn.; paintings by "The
Academicians."

Feb.—Circuit show, six New York painters;
paintings by Albert Gos.

March—Ohio Water Color Society.

April—Decorative paintings, four women artists;
Ohio Print Makers' Society.

May—Annual exhibition, Akron artists and
craftsmen.

Cincinnati, O.

CINCINNATI ART MUSEUM—
Jan.—Textile designs by Bakst; Young Amer-
ican painters from Dudensing Galleries.

Feb.—Paintings, E. L. Blumenschein; memorial
show, Oliver Dennett Grover.

CLOSSON GALLERIES—
Feb. 6-18—Mural overmantels, Marie MacPherson.

March 5-17—Paintings, Frank Myers.

TRAXEL ART CO.—
Jan. 23-Feb. 4—Cincinnati Women's Art Club.

Jan. 9-21—Paintings, John Rettig.

Feb. 13-25—Louis Endres.

Cleveland, O.

Jan.—Memorial exhibition, Ryder, Weir, Ea-
kins; paintings of the Alps, Albert Gos.

Feb.—Danish decorative arts; Charles W. Hark-
ness memorial.

March 1-April 10—5th annual; water colors and
pastels; quattro-centennial of prints by Al-
brecht Durer.

Columbus, O.

COLUMBUS GALLERY OF FINE ARTS—
Feb.—Paintings by Lyme Association group;
children's book illustrations; block prints by
Lois Lenski; Columbus Art League's black-
and-white show; graphic processes, circulated
by American Federation of Arts; sculpture,
Erwin F. Frey.

March—Small sculptures, Paul Laurent; young
American ultra-moderns, lent by Dudensing

Galleries; modern prints by New York
Graphic Society.

Dayton, O.

DAYTON ART INSTITUTE—

Jan.—Old chintzes; illuminated MSS.

Jan. 21-Feb. 13—Paintings, Maurice Braun.

Jan. 31-Feb. 27—Sculpture, Robert Laurent.

Oxford, O.

WESTERN COLLEGE FOR WOMEN—

Jan. 22-Feb. 5—Etchings and wood-block prints
(A. F. A.).

Toledo, O.

TOLEDO MUSEUM OF ART—

Jan.—Ohio-born women painters' show; "Fifty
Books of the Year;" Mosle collection of
Japanese prints.

Feb.—Toledo Pictorial Photographers.

MOHR ART GALLERIES—

Jan.—Metal craft, Samuel de Brichta.

Feb.—Modern and Old Masters from London.

March 1-15—Modern masters from Dudensing
Galleries.

Youngstown, O.

BUTLER ART INSTITUTE—

Jan.—Charles P. Gruppe.

Feb.—Ohio-born women artists' exhibition.

Norman, Okla.

UNIVERSITY OF OKLAHOMA—

Jan.—Paintings, O. B. Jacobson; Kiowa Indian
paintings.

Feb.—Paintings, Southern States Art League.

March—Paintings, Raymond Jonson.

Portland, Ore.

PORTLAND MUSEUM—

Jan. 6-Feb. 6—Drawings, etchings and water
colors by Richard Lahey.

Erie, Pa.

ART CLUB OF ERIE—

Jan.—Paintings, Jane Peterson.

Feb.—"The Process of Painting," a group of
sketches by three Cleveland artists, Messrs.
Wand, Keller and Shaw.

March—Work by Guild of Boston Artists (A.
F. A.).

April—Annual exhibition by local artists.

Philadelphia, Pa.

ART CLUB OF PHILADELPHIA—

Through Jan. 20—Yarnall Abbott and associates.

Jan. 28-Feb. 10—Ten women painters.

Feb. 18-March 9—Fellowship of the Penna.
Academy of the Fine Arts.

PENNA. ACADEMY OF FINE ARTS—

Jan. 29-March 18—123d annual exhibition, Penn-
sylvania Academy of the Fine Arts.

PHILADELPHIA ART ATTACHE—

Jan.—W. L. Lathrop; Martha Waller; Paul
Gill; sketches for the theatre and block
prints by Gordon Craig; contemporary Amer-
ican paintings under the auspices of Circu-
lating Picture Club; contemporary American
sculpture; crafts work.

PLASTIC CLUB—

Jan. 11-25—Group exhibition, including Marv
McClellan, Mildred Miller, Edith L. Wood,
Anne Frey Smith, Anna W. Speakman.

PRINT CLUB OF PHILADELPHIA—

Through Jan. 14—"Fifty Prints of the Year."

Jan. 16-28—Modernistic block prints by Ganz,
Cook, Escherich, et al.; 1st show of the Phila-
delphia Society of Etchers.

Pittsburgh, Pa.

CARNEGIE INSTITUTE—

Feb. 9-March 8—18th annual show, Associated
Artists of Pittsburgh.

March 12-April 15—15th annual, Pittsburgh
Salon of Photographic Art.

Providence, R. I.

PROVIDENCE ART CLUB—

Jan. 17-29—Sydney R. Burleigh.

Jan. 31-Feb. 12—F. R. Sisson.

Feb. 14-26—Frank C. Mathewson.

R. I. SCHOOL OF DESIGN—

Jan. 1-21—Pastels and etchings, Lucille Doug-
lass.

Jan. 22-Feb. 5—Furniture design exhibition.

NATHANIEL M. VORSE—

Jan.—Paintings by American masters; water
colors, etchings.

Brookings, S. D.

SOUTH DAKOTA STATE COLLEGE—

Jan.—Etchings and wood-block prints (A. F.
A.).

Chattanooga, Tenn.

MEMORIAL AUDITORIUM—

Jan. 1-14—Paintings, Maurice Braun.

Feb. 1-28—Exhibition of New York artists ar-
ranged by Miss Esther Groome.

Memphis, Tenn.

BROOKS MEMORIAL ART GALLERY—

Feb.—Embroidery (A. F. A.).

March—Paintings circulated by A. F. A.

Dallas, Tex.

HIGHLAND PARK GALLERY—

Jan. 15-30—Alexander Hogue.

Feb. 1-15—Water colors, "Pop" Hart; paintings,
Pieter Van Veen.

Denton, Texas

COLLEGE OF INDUSTRIAL ARTS—

Jan. 6-20—Paintings, Southern States Art
League.

Fort Worth, Tex.

FORT WORTH ART ASSOCIATION—

Jan. 10-Feb. 10—Paintings from the 1926 Winter
Exhibition of the National Academy of De-
sign (A. F. A.).

Galveston, Tex.

GALVESTON ART LEAGUE—

March 3-17—Southern States Art League.

Houston, Tex.

MUSEUM OF FINE ARTS—

Jan.—Portrait loan exhibit from Grand Central
Galleries, New York; loan exhibit of recent
portraiture in Houston; Modern French and
American art, circulated by E. Weyhe.

Feb.—Oils, Raymond Jonson; chintzes from
Elinor Merrell, New York; models of sculp-
ture, "Pioneer American Woman," from Rein-
hardt Galleries, New York.

March—Evertt Gee Jackson, Frank Townsend
Hutchens, Maud Mason.

HERVOC GALLERIES—

Jan. 15-Feb. 15—Pastels, Wuanita Smith; mono-
types, Cora A. Smith; hand modeled porce-
lains.

San Antonio, Tex.

WITTE MEMORIAL MUSEUM—

Feb.—Texas wild flower contest for prizes.

March 15-30—Exhibit by A. F. A.

Sherman, Tex.

EVA FOWLER ART LEAGUE—

Jan. 14-31—Paintings, Oscar B. Jacobson.

Seattle, Wash.

SEATTLE FINE ARTS SOC.—

Jan.—William M. Chase memorial; etchings,
Franz Geritz.

Feb.—Loan collection of etchings.

HENRY GALLERY (U. of Wash.)—

Jan.—Paintings, six men of Santa Fe.

Milwaukee, Wis.

LAYTON ART GALLERY—

Jan.—Sculpture, Boris Lovet-Lorski.

MILWAUKEE ART INSTITUTE—

Jan.—Waters colors, Emil Holzbauer; paintings,
Ernest Barnes; modern sculpture, loaned, and
an exhibition by Philadelphia painters ar-
ranged and circulated by Hugh Breckenridge.

MILWAUKEE JOURNAL GALLERY—

Jan. 19-Feb. 28—Mid-winter exhibit, 25 Wis-
consin artists.

Oshkosh, Wis.

OSHKOSH PUBLIC MUSEUM—

Jan.—Paintings, Henry R. Poore; historical em-
broidery (A. F. A.).

Feb.—Paintings done by Harry L. Hoffman with
Beebe expedition.

March—Paintings, Maurice Braun.

Flood Damage at the Tate

After the cable dispatches from London
telling vaguely of the damage done by the
Thames flood at the Tate Gallery, nothing
has come whereby art lovers may know ex-
actly what destruction was wrought. On
the first day the dispatches said 15,000 Turner
drawings stored in the basement were
"among the damaged or ruined art treas-
ures." The next day the gallery officials
were represented as being busy drying out
pictures and drawings. Hundreds of water
colors were "spread out on blotting paper
and satisfactorily dried."

Studios, Apartments, Etc.

ONE SHERIDAN SQUARE

(2 Blocks West of Washington Square)

UNIQUE 9-STORY FIRE- PROOF APARTMENT

EVERY ROOM HAS UNUSUALLY LARGE
WINDOWS WITH STREET EXPOSURE
AND SUNLIGHT
SINGLE STUDIO ROOMS EXCEPTIONAL
IN SIZE, AVERAGE 19 FEET SQUARE.
UNIQUE DECORATIONS AND EQUIP-
MENT, INCLUDING FRIGIDAIRES,
LARGE SERVING PANTRIES AND
GENEROUS CLOSET SPACE.

Two garden apartments on roof—
3 rooms, two baths, also
3 rooms, one bath

Avoid Traffic Discomforts

Rental \$80 to \$120 a month for
single rooms, including maid
service. References required.

Ownership operation. Apply at premises,
Phone Spring 8700; or room 121, at 35
Maiden Lane, Phone John 1485, or 41
Fifth Ave., Stuyvesant 2166, or your own
broker.

Established 1848

F. Kleinberger Galleries Inc.

12 East 54th St.
NEW YORK
9 Rue de l'Echelle
PARIS

ANCIENT PAINTINGS
SPECIALTY PRIMITIVES
of all Schools
and
OLD DUTCH MASTERS

REINHARDT GALLERIES

730 FIFTH AVE., NEW YORK

PAINTINGS
by Old and Modern
MASTERS

FERRARIGL

Paintings and
Sculpture

37 EAST 57TH ST. :: NEW YORK

Pascal M. Gatterdam

FINE PAINTINGS

6 EAST 39TH ST., NEW YORK

Mohr Art Galleries

PAINTINGS
ETCHINGS, REPRODUCTIONS
WORKS OF ART

915 Madison Ave. Toledo, O.

Beaux Arts Galerie

Exhibitions

116 Maiden Lane San Francisco

J. J. Gillespie Company

Established 1832
Paintings, Etchings, Mezzotints
English Antique Furniture
639 LIBERTY AVENUE
PITTSBURGH PENNA.

Brcin's Sculpture



"Fantasy," by John David Brcin.

John David Brcin, young sculptor of Chicago, native of Serbia and fellowship man of the Chicago Art Institute, whose fame has been growing rapidly in the last two years, is probably the most misspelled artist in America. If he is awarded a prize or wins a commission, the newspapers are prone to announce his name as "Brein." The art critic or the reporter may spell it right, and the compositor may "follow copy," but the proof-reader will be quite sure a mistake has been made and will substitute an "e" for the "c."

Fifty of Mr. Brcin's works will be shown at the Chicago Galleries Association from Jan. 18 to Feb. 4, and Chicago will have a chance to evaluate an art which Dudley Crafts Watson says "has American realism, Slavic decoration and Grecian beauty."

Mr. Brcin has the unique distinction of being claimed by both conservatives and modernists. He has "every staunch and academic tendency of the past," according to Mr. Watson, and Samuel Putnam asserts his work is "strikingly modern."

VAN DIEMEN GALLERIES

Paintings by
OLD MASTERS

Special Exhibition

of
ENGLISH PORTRAITS

JAN. 15—FEB. 15

NEW YORK
21 E. 57th Street

AMSTERDAM

BERLIN

Wildenstein & Company, INC.

647 Fifth Avenue
NEW YORK
57 Rue La Boetie, Paris

Old Masters
Rare Works of Art
Tapestries

Paul Rosenberg & Co. INC.

647 Fifth Avenue
NEW YORK
21 Rue La Boetie
PARIS

French Painters
of the
XIX. and XX. Centuries

PURNELL GALLERIES OF BALTIMORE

Paintings Objects of Art Prints
Bronzes Frames

40 JOY STREET GALLERY, of Boston

Exhibitions

ALICE MERRILL HORNE GALLERY

Women Painters of the Utah Art Colony—
868 Second Avenue, Salt Lake City
Mary Teasdel Florence Ware
Miriam Brooks Jenkins Bessie Bancroft
Caroline Van Evera Birdie Reeder
Rena Olsen Corinne Adams
Rose Howard Ruth Harwood

WESTON GALLERIES ANTIQUE AND MODERN PAINTINGS

Italian, Dutch, French, English
and Early American Paintings
Relining and Restoring a Specialty
644 MADISON AVENUE, NEW YORK
Bet. 59th and 60th Sts.

Goodspeed's Book Shop

Fine Prints Portraits
Maps—American & Foreign
BOSTON, MASS.

